

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

JUNE 1967

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JUNE 29-30
JULY 1, 1967

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Please write:



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at the national convention
in Philadelphia this month.

Sets in Order

462 North Robertson Boulevard
Los Angeles, California 90048



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Our caller Leon Goff—or "Flunk," as he is known to us—started calling when we started our club, Capital Squares of Tallahassee. We had danced to records as no caller was available in our city; Flunk needed people to practice on and came 60 miles from Pelham, Ga. for \$5.00 a night.

That was 4 years ago and we have grown and Flunk is an accomplished caller in the South Georgia area, calling for many clubs now but always putting us first in any of our wishes. Flunk works for the Georgia Power Company and his wife Ophelia accompanies him on his calling trips. We really do appreciate them both...

Mrs. Roy Kearton
Tallahassee, Fla.



Dedicated caller Leon "Flunk" Goff and calling cohort, Bryan Henry from Canada

Dear Editor:

We think Sets in Order is one of the things that helps square dancing to be what it is. We've square danced for quite a few years both "Eastern" and "Western" styles and al-
(Please turn to page 42)

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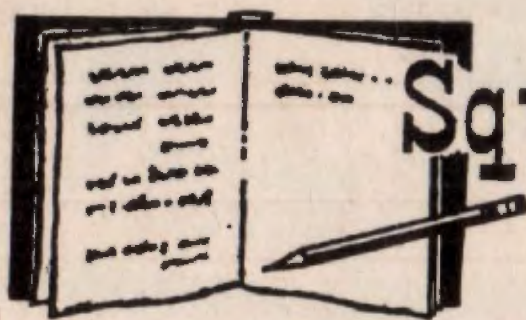
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Square Dance Date Book

- June 1-3—8th Intern. S/ & R/D Convention
Marlborough Hotel, Winnipeg, Man., Can.
- June 1-3—Apple Blossom S/D Jamboree
Kentville, Nova Scotia, Canada
- June 2-3—3rd Ann. Western Canada S/D
Jamboree. Munic. Ice Rink, Burnaby, B.C.,
Canada
- June 3—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- June 3—8th Billy Bowlegs Round-Up S/D
City Recr. Bldg., Ft. Walton Beach, Fla.
- June 3-4—Illinois Callers Assn. Swing Ding
Pittsfield, Illinois
- June 8-10—6th Toronto International S/D
Conven., Royal York Hotel, Toronto, Ont.
Canada
- June 9—Pioneer Rounds Guest Caller Dance
Hayloft, Asbury Park, N.J.
- June 9—Colo. State S/D Assn. Festival
Grand Junction, Colo.
- June 9-10—Mile Hi S/D Festival
Jr. High Gym, Prescott, Ariz.
- June 10—Dudes 'n' Dolls Annual Festival
Recreation Center, Fayetteville, Ark.
- June 12-July 8—Month o' Dancing
Thruout Saskatchewan, Canada
- June 16-17—14th Ann. Florida State S/D
Conven., Civic Aud., Jacksonville, Fla.
- June 17—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- June 17-18—2nd Ann. Upper Penin. S/D
Jamboree, No. Mich. Univ., Marquette,
Michigan
- June 18—Left Footers 10th Anniversary Dance
Recr. Center, Santa Barbara, Calif.
- June 19-24—Week o' Dancing
Moose Jaw, Sask., Canada
- June 23-24—15th Pensacola Council S/ & R/D
Festival, Auditorium, Pensacola, Fla.
- June 23-24—Rainier Rip Tide Swing, 18th
Wash. Fest., Tacoma, Washington
- June 23-July 1—Garden State Campers
Camporee, Lebanon State Forest, N.J.
- June 24—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- June 24—Free Trail and Centennial Dance
Civic Audi., Omaha, Nebraska

(Please turn to page 48)

Sets in Order

THE OFFICIAL

MAGAZINE OF

SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XIX NO. 6

Printed in U.S.A.

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Second class postage paid at Los Angeles,
California

Subscription \$5.00 per year (12 issues)
American Funds

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SINGING CALLS

CAISSONS — New-Old Timer 201

Key: C Tempo: 125 Range: High HC

Caller: Dan Schmelzer Low LC

Music: Western 2/4 — Guitars, Vibes, Piano,
Bass, Drums

Synopsis: (Break) Circle — allemande — weave — box the gnat — wrong way grand — partner box the gnat — U turn back — allemande — promenade. (Figure) Head ladies chain — sides right and left thru — one and three promenade half way — into the middle square thru — swing thru — men run right — bend the line — cross trail — swing corner — promenade.

Comment: A well written contemporary dance pattern to the Field Artillery song. Music has a good swing. Rating: ☆☆

NINETEEN MINUTES TO GO — Longhorn 161

Key: C Tempo: 127 Range: High HC

Caller: Bill Peters Low LC

Music: Western 2/4 — Guitars, Vibes, Trumpet,
Banjo, Piano, Violin, Drums, Bass

Synopsis: (Break) Allemande — right and left grand — promenade. (Figure) Circle — heads lead right — circle to a line — right and left thru — cross trail — allemande — pass partner — swing right hand girl — promenade. (Middle Break) Allemande — allemande thar — shoot star — allemande thar — shoot star — right and left grand — promenade. (Closing Break) Do-sa-do corner — see saw partner — circle — allemande.

Comment: Excellent music to a fast moving tune. Lyrics will be gloomy to some and funny to others. Patterns are well timed but not too unusual. Rating: ☆☆

(Please turn to page 56)

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HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

FEATURE FASHION



Gay Hogan, of Sets in Step, La Crescenta, Calif. models her new club dress of semi-sheer fuschia and white flower print, which "carries" the purposely simple style. The round neck, puffed sleeves and 7-gore skirt make this very wearable and the entire dress is lined with broadcloth. Both dress and lining are of "drip-dry" fabric.



WHAT'S A BOOMERANG GOT TO DO WITH SQUARE DANCING?

Very little, actually. The reason we emphasize it this month is because of its natural association with Australia, the ultimate goal of the American Square Dance Workshop tours to the South Pacific.

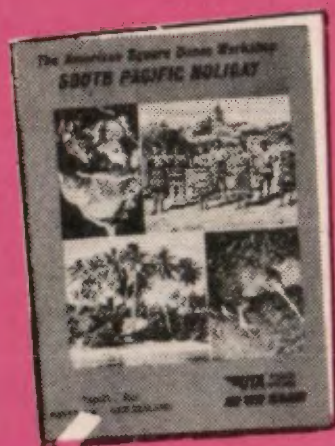
Square dancing is receiving a tremendous boost both in Australia and in New Zealand. More than 100 squares of dancers took part in the giant Australian convention recently, and throughout New Zealand square dance clubs are coming into their own. Members of the two junkets headed for these fabulous places within the next 12 months will have their square dance dreams come true in Sydney, Australia and in Christchurch, New Zealand.

Actually, square dancing comprises only a part of the well-planned itinerary. From the time you fly from Los Angeles on UTA French Air Lines headed for Tahiti until you return on Air New Zealand via Honolulu (where an optional stay-over is available if you wish), your time will be filled with adventures almost beyond description. Outings along sandy palm-studded beaches of South Pacific Islands, a visit in the glacial ice fields in New Zealand's Alps, visits to native villages and sightseeing tours of some of the world's most modern cities — are all included.

Two tours, each with limited membership, are planned.

1967 Tour—November 3 thru 29 with Don and Marie Armstrong as tour escorts. 1968 Tour—March 8 thru April 3 with Bob and Becky Osgood and Bob and Roberta Van Antwerp as tour escorts.

These tours are part of a series all individually planned by Bob and Becky Osgood. Successful tours to all parts of the world—just for square dancers—have been featured by the Osgoods and the American Square Dance Workshop since Summer 1961. For a wonderful travel experience where one price includes **everything**, be sure to check on this one. Both itineraries are exactly the same. Visits will be made to Tahiti, Fiji, Australia and New Zealand. Included will be many extras and your traveling companions will be square dancers from all parts of the United States and Canada. Don't miss out on this square dancing travel experience. Sign up now.



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Be sure and visit our booth
at the national convention
in Philadelphia this month.



AS I SEE IT

bob osgood

June 1967

WHATEVER HAPPENED TO Spring and Winter? It seems only yesterday that our class of beginners started out with its first *circle to the left*. Now it's Summer and they're all dancing beautifully. Why is it that in September, June seems so far away? Why is it hard to believe that these stumbling, giggling beginners will some day become smooth, considerate, accomplished dancers?

We try to visualize, when we see them for the first time in the Fall, how they will look when they have mastered all their basics. Now that it's time for diplomas and for them to move out into the world of square dancing, we know we're going to miss them. We've been doing this once or twice a year for 20 years now. We'll never reach the time when we're glad to see them go.



It seems hardly possible, but 16 years ago, four of us; Carl Anderson, Walt Baumann, Ed Gilmore, and I sat around the table here in the office discussing the possibilities for a national square dance convention. The outgrowth was Convention Number One held in Riverside, California in the Spring of 1953. Later this month Convention Number Sixteen will attract thousands of dancers from all parts of the square dancing world to Philadelphia.

As always, we're looking forward to a wonderful experience and we hope we'll have an opportunity to see lots of you there, many enjoying your initial experience at a national square dance convention. Sets in Order will have a booth and we hope you'll drop by and say "Howdy."

Projects Progress

IF NOTHING ELSE, our editorial comments in the last issue (May 1967) of *As I See It* shocked a great number of you into action. Up to press time we've had 57 responses including

some good constructive criticism.

As we predicted, a few have mistaken our purpose behind this project and cry that any attempt to stifle "new material" will put an end to square dancing as we know it today. We only draw their attention to the article and ask them to read it once again. No suggestion is being made to put a damper on creative ability. We just feel that it's time for a good conscientious study of the square dance picture, and we are downright critical of the continual flood of "new names" for combinations of movements.

Several people wrote in asking for our definition of a "Basic" as opposed to a "Gimmick." Here is our often repeated definition of a Basic: *A necessary movement with a short clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing Basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Lastly, to be considered a Basic, a movement must prove its ability to withstand the test of time through continued usage.*

A "Gimmick," on the other hand, is a novelty figure or a combination of figures such as the Grand Square, the Grand Prowl, Tea Cup Chain, etc. It's important as a part of variety but usually must be explained before being called. Quite frequently a "Gimmick" cannot be called descriptively in a completely satisfactory manner.

In our attempt to encourage some good solid guidelines, we have formed a temporary "gold ribbon committee" made up of leaders of long standing who have proven their marked talents in at least one specialized field. The initial categories that are being studied at the present time and a partial list of leaders who have accepted the committee assignments follows: **One Night Stands (Recreational):** *Jerry Helt,*

Ohio; *Medric McMasters*, California; *Bill Johnston*, Pennsylvania; *Ozzie Stout*, California;

A Limited Basic Square Dance Program: *Bruce Johnson*, California; *Bob Dawson*, Florida;

A Full Program of Existing Basics: *Ed Gilmore*, California; *Bob Ruff*, California; *Jay King*, Massachusetts; *Johnny LeClaire*, Wyoming; *Frank Lane*, Colorado;

Exploratory Dancing: *Willard Orlich*, Ohio; *Les Gotcher*, California; *Walt Wentworth*, Florida; *Bob Page*, California; *Dave Taylor*, Michigan;

Research and Tradition: *Dorothy Shaw*, Colorado; *Ralph Page*, New Hampshire;

Square Dancing in the Schools: *Jack Murtha*, California; *Kirby Todd*, Illinois.

Recreation: *Bob Van Antwerp*, California; *Simon McNeely*, Maryland;

Square Dance Publications: *Charlie Baldwin*, Massachusetts; *Ed Ferrario*, California;

Dancer Associations: *Chet Ferguson*, Oklahoma; *Arden Johnson*, Indiana; *Harold Erickson*, Michigan; *Helen Davis*, Washington D.C.;

Caller Associations: *Lee Helsel*, California; *Dan and Madeline Allen*, California; *Earl Johnston*, Connecticut; *Henry "Pat" Paterick*, Virginia; *John Kaltenthaler*, Pennsylvania;

Round Dance Leaders Associations: *Dorothea Brammeier*, Florida; *Dena Fresh*, Kansas; *Dot-tie and Jules Billard*, Washington D.C.; *Bud Knowland*, Arizona; *Thord Spetz*, Manitoba, Canada; *Paul Tinsley*, Iowa;

Commercial Square Dance Suppliers: *Jay Orem*, California; *Ed Lowry*, California; *Frank Kaltman*, New Jersey.

Our next step will be to bring about some *discussions* among the members of this committee. These will eventually result in a series of suggestions or a "master plan" which we all seriously hope will help in forming guidelines for square dancing's future.

You can expect more on this each month. In the meantime your letters and suggestions are very welcome.

Book Review

ANOTHER ONE OF THOSE hard-working individuals who is making a definite contribution toward keeping more people in square dancing is Ralph Sweet of Connecticut. Ralph, who has been associated with the Powder Mill Barn for many years, recently created a dandy little book called *Let's Create Olde Tyme Square Dancing*.*

"Olde Tyme" is the term used by author Sweet in defining a limited-basics type of square dancing which should appeal to the largest number of people. If nothing else were achieved by this book, it certainly points out that without reverting to tons of new terminology there is unlimited variety and challenge available.

In his introductory material, Ralph cites the case of his own area where modern Western square dancing took over in boom proportions in 1950; for the next ten years or so, clubs grew and grew, classes were filled, and the prospects for a healthy future seemed insured.

"However," he writes, "in the Fall of 1965 it suddenly became almost impossible to recruit enough new beginners to make it worthwhile holding a class, and attendance at club dances dropped alarmingly. Several clubs disbanded. Many gave up their classes, and many combined with other clubs for teaching. The two largest most successful clubs in the Springfield area could only round up nine couples for a class between them both. Attendance at all club dances was at an alltime low—one-fourth to one-third of what it had been in the previous year.

"What was wrong?"

In the 97 pages that follow, the book first of all analyzes the reason for drop-offs and the influence those who dropped out had on potential new square dancers.

As a means of finding a solution, the book goes back to square dancing in its older traditional form and then, using the *best* features in the entire square dance program up to the present time, it proposes a program including twelve lessons for a learner's class which might hold the answer for keeping interest high for a great number of dancers who might otherwise "drop out." Ralph has studied some of the

*"Let's Create 'Olde Tyme' Square Dancing" by Ralph Sweet, 1966. \$3.25 postpaid. Powder Mill Barn, 32 South Maple Street, Hazardville, Connecticut 06036.

simple patter calls and progressed into quadrilles, singing calls, uncomplicated contras and couple dances.

You'll find a wide chronological range of dances, bringing such oldtimers as "Hot Time in the Old Town Tonight" together on the same page with a variation of the more modern "Tic-A-Tack."

We thoroughly enjoyed reading this collection and would recommend it to anyone looking for additional "food" for thought devoted to the future of square dancing.

Miscellany

SELDOM HAS ANYTHING RECEIVED more universal agreement than the bestowal of the Silver Spur Award upon Ed Gilmore. Letters from all parts of the world have come in adding their applause to the many congratulations Ed has already received.

★ ★ ★

Those of you who have been square dancing for a good number of years will recall the fantastic speed of dancing in the early 1950's. Evidently the fallacy of increased tempos has gotten through to those in the square dance recording field. A year or so ago, tempos of singing calls averaged from 128 to 130; during the past few months we notice that they have again dropped to an average of 126 metronome beats per minute. Hoedowns also are taking a downward tempo drop from an average of 130 to 132 mbm to a current 128.

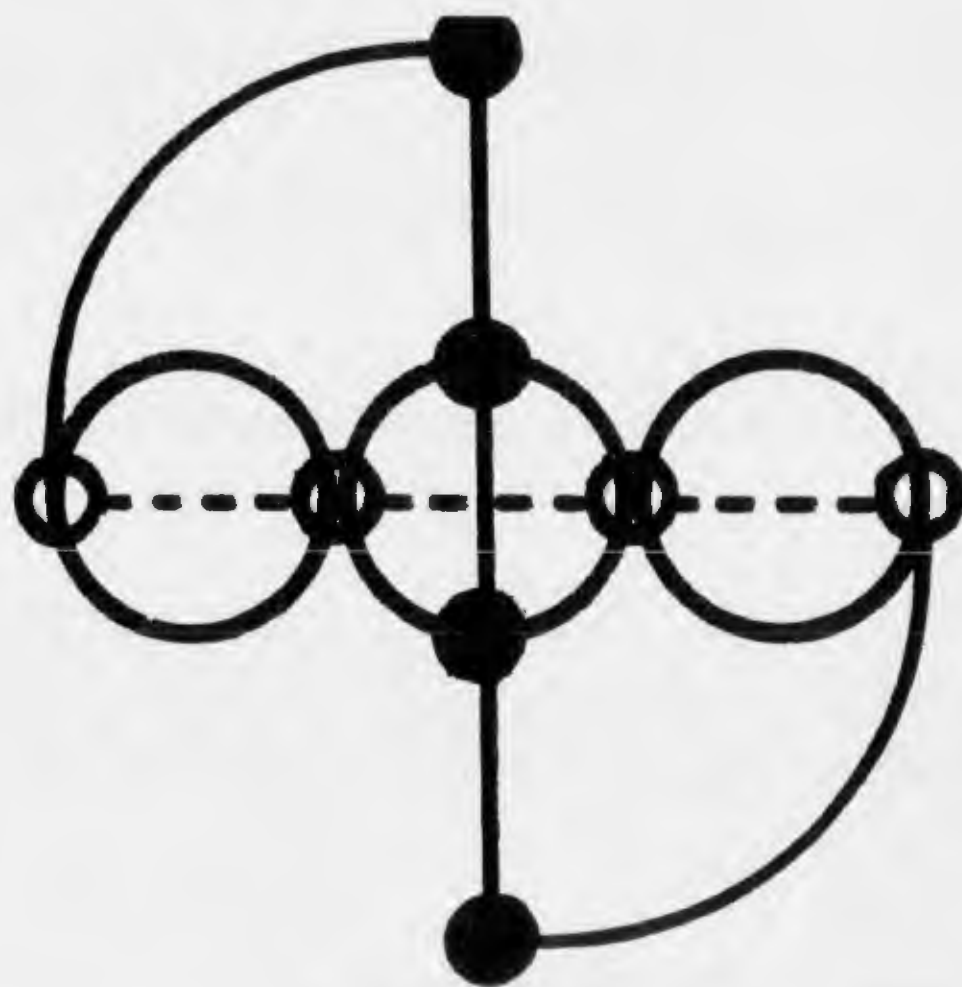
★ ★ ★

Hats Off Department. Square dancing has received some nice plaudits from the press recently, and we thank those of you who have sent in clippings from your local newspaper showing that the press still recognizes good news stories coming from the square dance field. These include a large picture spread in the Modesto (California) Bee; an illustrated story, "Dancers Without Barns—It's Square But It's In," in the Detroit News; "Dance Boom," a three-page story with pictures in the March issue of "The State," promotional magazine for North Carolina which featured an attractive square dancing lass on the cover; a tremendous picture coverage taken from the Daily Enterprise, Riverside, California; and finally, a full-color cover and two-page story with illustrations in the El Paso (Texas) Times, Sunday Magazine Supplement. This is what we call

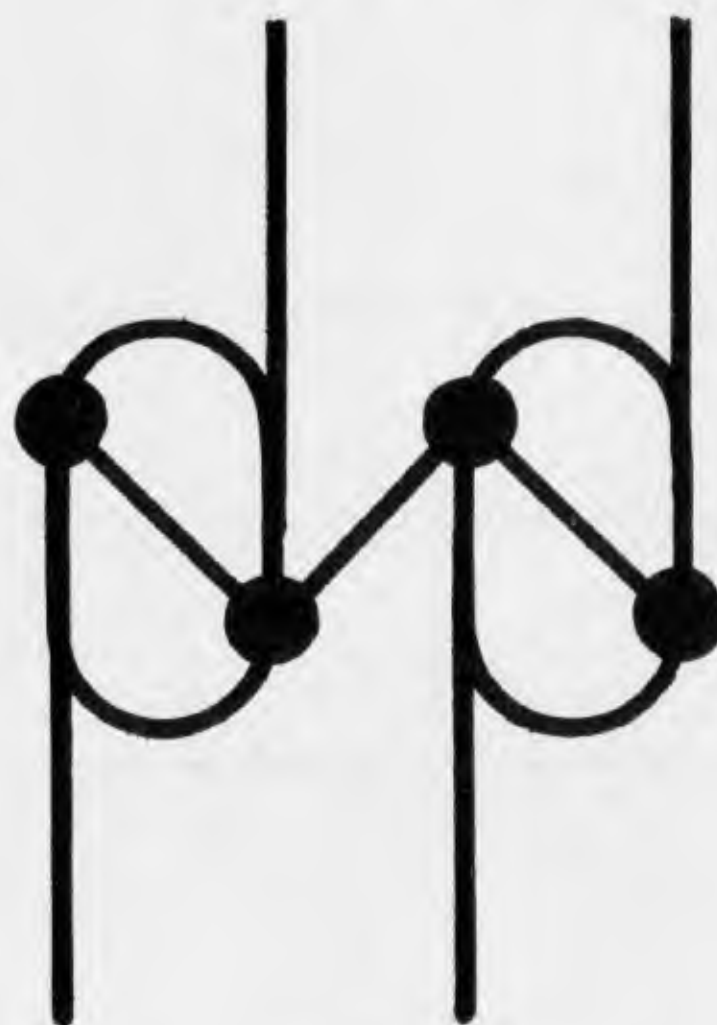
getting square dancing into the public eye. Congratulations to those responsible!

Still More Doodles

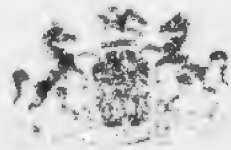
CHUCK OPDYKE STARTED SOMETHING with his collection of square dance doodles (SIO December '66). Latest to be inoculated with the doodle serum is Charlie Gwinn, Hawthorne, California. Here are some Gwinn doodles to add to your collection.



Spin the Top



Do Sa Do to an Ocean Wave



COMMONWEALTH OF PENNSYLVANIA
GOVERNOR'S OFFICE
HARRISBURG

June 1, 1967

WELCOME TO SQUARE DANCERS EVERYWHERE:

Thank you for choosing Philadelphia, Pennsylvania, as the site for the 16th National Square Dance Convention to be held June 29th through July 1st.

Square Dancing held an important place in the history of our Country and has withstood the many changes of time in remaining a favorite hobby of thousands. This healthy and entertaining form of relaxation can be enjoyed by young and old and knows no geographical boundary lines.

You will find Philadelphia, Pennsylvania's largest city, an ideal setting for your Convention. The unique combination of Colonial charm and modern convenience will assure everyone attending a most memorable visit.

Raymond P. Shafer
RAYMOND P. SHAFER
GOVERNOR



16th NATIONAL SQUARE DANCE CONVENTION

JUNE 29, 30, JULY 1, 1967 • PHILADELPHIA, PENNSYLVANIA

AND HERE WE ARE—arrived at Convention Month—the culmination of hours of work over the past months on the parts of the committees to prepare exactly the right occasion for the thousands of square dancing visitors to Philadelphia. The dates—you should have them in your book by now—June 29-July 1 at the Philadelphia Civic Center—the “Sweet Sixteenth” National Square Dance Convention.

Dance programs at the Sixteenth have been designed for dancers of all types, likes and levels. In the special dance phases, contra dancers may enjoy a lively schedule which Chairmen Bill and Janis Johnston and their committee have arranged. There will be separate sessions for beginners and for the experienced contra dancers. Callers may learn how to call contras, as well.

Over 70 nationally known round dance leaders have signed up to participate in the outstanding program to be presented in the Dolly Madison and Betsy Ross Rooms. Daily at noon there will be a spotlight preview of rounds to be taught that day. Further, Round Dance Chairman Don Wilson and his committee have scheduled a clinic for round dancers based on international ballroom techniques as adapted to round dancing. Other clinics on teaching two-step, waltz and Latin rhythms will be held. An added feature this year will be two or three short tips of square dancing in the evening.

Square Dance Chairmen Buck and Edie Fish and committee have pledged to provide an excellent assortment of square dancing at all levels. Many fine callers will be on hand to perform and a segment of the overall program will be devoted to “challenge” dancing in the Paul Revere Room. Those interested in “relaxed” dancing will find levels to their liking.

In all, with the thought that dancers travel many miles to a National Convention to *dance*, much variety will be offered. Additionally, of course, are the “think” sessions—the panels—which make a “big dance” a real “convention.” Fringe benefits include the many social aspects of the 16th National—the after parties,

the special events—not to forget the programming for teenage square dancers.

Trail-In Dances and Trail-Out Dances

For “on-the-way” dancing to the National and for those who arrive early in the Philadelphia area, the following “Trail-In” Dances have been scheduled:

June 27—Tues.—Westfield, Mass.—The Woodlands — Gloria Rios and Bruce Johnson. Hagerstown, Md. — Junior College — Harry Lackey and C.O. Guest

June 28 — Wed. — Laurel, Md. — Meade Twirlers, D.C. Area — Decko Deck. Philadelphia — Bellevue-Stratford, Sylvania, Benjamin Franklin

And then, “after the ball is over,” those hardy ones who have *still* not had enough dancing may find more as follows:

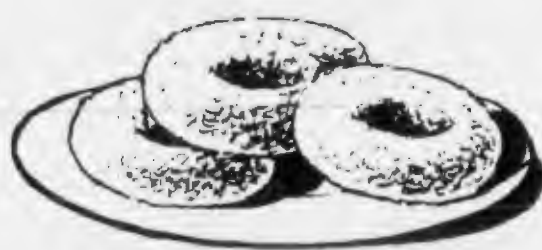
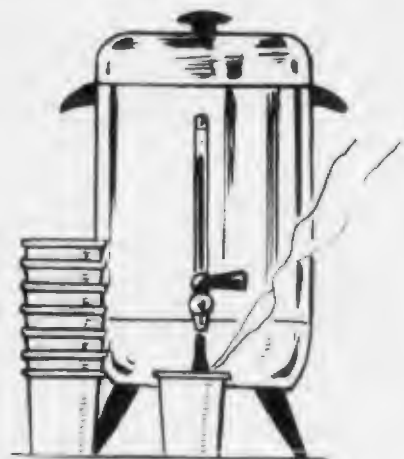
July 2-4 — New Holland, Pa. — Camp Grounds — Earl Johnston

July 3 — Mon. — Westfield, Mass. — The Woodlands — Gloria Rios and Johnnie Roth

For late date information on the 16th National, write Curly Milsom, 130 Ashley Rd., Newton Square, P. 19073.



Maria Elna Jackson, 16 years old, is crowned Queen of the 16th National Square Dance Convention by Frank Seidelmann, Hospitality Chairman
—Photo by Fred Thompson



HERE ARE SOME MORE miscellaneous bits of art work designed to "dress up" your club notices, posters, and placards. Use them with our compliments. No credit necessary.



THE DANCER'S *Sets in Order* WALKTHRU

IDEAS FOR A GRADUATION PARTY

JUNE IS TRADITIONALLY the month for graduations and square dancing is no exception. Many beginners' and learners' classes will matriculate this month, ready to go on to the joys of club activities.

Here are some ideas appropriate for this time of year. Of course there is no reason why these suggestions should be limited to class graduations. Perhaps your "going" club will simply want to feature a graduation theme sometime during June.

And you might toss this idea into the hopper. If you've been dancing for 10 years or more, why not have a gentleman's contest one night and see what square(s) on the floor could complete one "oldie"—a tip presented by your caller which includes figures that were danced ten or more years ago? The same idea could be adapted to round dancing. How many of you could successfully complete one pattern of Black Hawk Waltz, Down the Lane or Waltz of the Bells?

For an appropriate and colorful refreshment table, take giant sheets of white paper, roll and tie them with satin ribbon. Stand them on end, side by side, to form a backdrop of oversized diplomas. Should they need to be weighted down to hold them in place, simply insert a jar or can filled with sand, dirt or rocks, on the inside of each.

Roll white paper napkins into diploma shapes and tie these with gold or silver ribbons for another diploma effect. These can be placed in any container(s) on the table.

An attractive centerpiece would be a graduating figure complete with robe, mortar board and diploma. Here are some rather easy directions to make such a figure. These dimensions will make a graduate about 8" tall, but the measurements could be increased as desired.

Roll black construction paper into a five-

inch cone for the robe and into two three-inch cones for the sleeves. Glue or staple these individually. Put pipe cleaners thru the sleeves for the arms, allowing the lower end of each to extend about an inch below the sleeve. Bend the other end of each pipe cleaner at a 45-degree angle and insert it into the hole at the top of the robe. This will hold the sleeves to the robe. Place a pipe cleaner thru the top of the robe and extend it about two inches above the robe, twisting the end of it into a small circle. Glue a two-inch-square construction paper mortar board to this circle of pipe cleaner. You might even add an authentic touch by making a tassel from embroidery floss.

Roll a tiny two-inch-wide white paper for a diploma and fasten it firmly in the right pipe-cleaner hand.

For the final touch, take a full, white carnation, affixed to florist's wire, and attach it to the pipe cleaner in the neck, thus giving your graduate an attractive floral head. The carnation will also keep the mortar board and the robe separated.

Refreshments? Why not white, frosted jelly rolls "tied" with dyed frosting to once more repeat the diploma theme. These rolls could be placed on trays to be admired during the evening and then sliced onto paper plates just prior to the serving time.

Our thanks to Coca-Cola for some of these suggestions.



The WALKTHRU The WORLD of BLACK LIGHT

Lettering for the community sing
was accomplished with
a special black light chalk.



A UNIQUE AND VERY EXCITING effect can be obtained by presenting a dance, an act or a production under the extraordinary influence of black light. This lighting process, obtained from a fluorescent fixture equipped with special purplish tubes which emit ultra-violet rays, causes particular materials to glow in the dark. The results are unusual and dramatic.

Here is a report on black light as developed by the Dominoes Square Dance Club of Westchester, California. Beginning with a simple five-minute skit, the club has since progressed with its use of black lights, its members' abilities and ingenuity until last December it presented a 25-minute play.

From experience the Dominoes suggest that black light shows not be attempted by groups looking for quick answers to entertainment. Not only is material expensive but a great deal of time and work is involved in the preparation. However anyone working with black light is going to have to start at the beginning somewhere and so if you are interested in this type

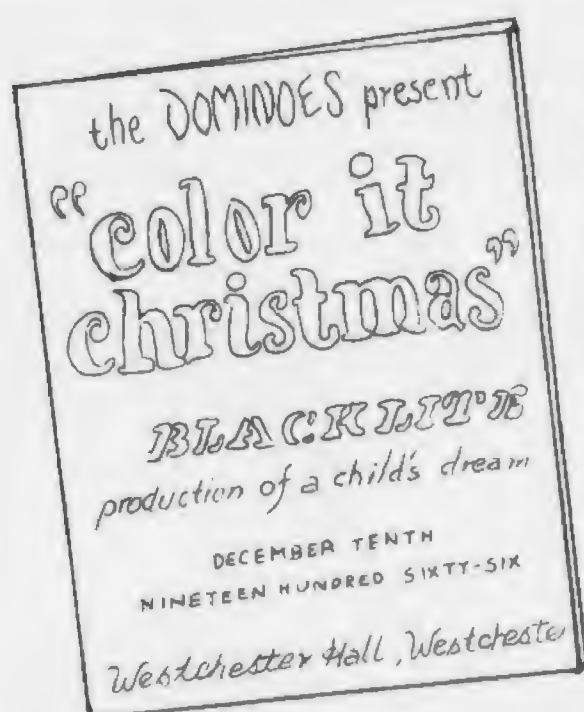
of experiment, see if you can rent or borrow the necessary equipment for your first efforts—and start small. You might want to begin by using a square of dancers as a spot of entertainment during some evening, and use black light material or paint on perhaps the shoes, ties, gloves and hair bows as a trial run. Then if this whets your appetite, the sky's the limit.

For reference, the Dominoes have found that in their area the lights cost about \$25.00 each with tube replacements averaging about \$8.00. Need for replacements is infrequent, however. Material for costumes can run as high as \$3.00 per yard with the special spray paint priced at \$1.50 per can and a two-inch piece of black light chalk at \$1.25. Special make-up also can be purchased. On the happier cost-side, you can use white cotton material, washed in any chlorine bleach, as this too will glow under the fluorescent lights.

Materials can be secured from specialty shops which deal in fluorescent products and it is suggested a club check the classified section of a phone book—at least in the larger cities—to find such locations. Occasionally a discount may be extended to a club if sufficient quantities are purchased.

The Dominoes have discovered that two lights with two tubes in each will cover an average-size stage, although they now use three lights and sometimes an additional, smaller one for a special effect on some prop.

Early last fall a casual conversation between various club members got the wheels rolling for a holiday production. This was followed up by a "think session" where a cast was selected and all ideas, small or large, were tossed into



Copy of the program
For the Dominoes
Black Light Spectacular

The WALKTHRU

the open—and “Color it Christmas” was born.

Next a script was written, consisting of eight acts—dancing, singing, comedy, all without dialogue and each limited to a minute-and-a-half duration. Then a story line was taped and the action timed to fit the tape.

Meanwhile other club members searched to find appropriate music and a rough tape of music for the show was made. The club feels fortunate in having a professional sound man as a member and he helped with the final balance and level of the sound.

It should be noted that every part of the show, from the writing to the direction, to the sound, props, costumes and actors were all handled by members of the club. And while



A clown brings the Jack in the Box to life.



Special fluorescent material covers Raggedy Ann's and Raggedy Andy's faces so they will show up under black lights.

they may be amateurs, they approached their production in a very professional manner.

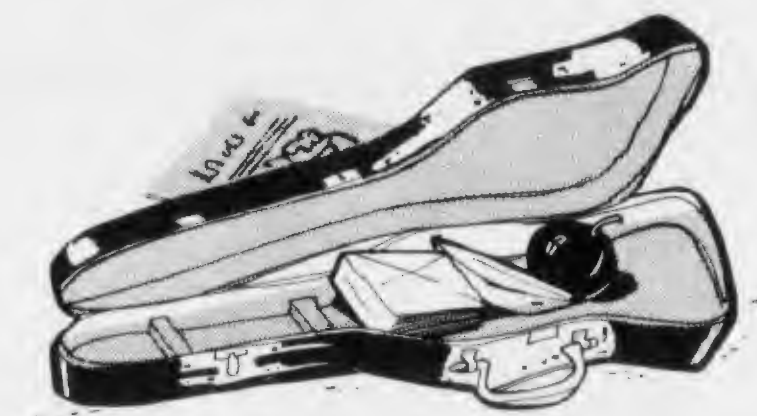
Each member of the cast took it upon himself to be responsible for making his own costume and for rehearsing his part of the show separately until that time when the acts could be brought together. As with many such ventures, the club met and overcame many obstacles, not the least being that while the stage was available to them for rehearsals, the complete auditorium was never free. Undaunted the group practiced behind the curtain and fire curtain—a bit limited in space—a bit warm—a bit difficult to adjust sound—but none-the-less the rehearsals went on.

The theme for “Color it Christmas” was a child's dream and opened without black light to show a typical living room the night before Christmas. A variety of toys were seen under a Christmas tree and Santa Claus was spied just leaving the scene. The curtain closed briefly then reopened under black light to display life-size replicas of the same toys, which, at the touch of a fairy's magic wand, came to life.

A toy soldier and a doll waltzed; a pink poodle sang; Miss Muffet and the spider emerged from a story book to cha-cha together; Jack in the Box and a clown performed a rock and roll number and Raggedy Ann and Andy did a duet. For the finale the audience was invited to join in and sing “White Christmas,” the words of which were printed in fluorescent chalk on 12-foot-long sheets of paper.

Except for the finale the entire show was pre-recorded, words and music, on tape and the action synchronized to this. The Dominoes report it took hours of work and they had as many problems or more than any show should expect, but the finished production was worth it. The audience's reaction proved this, and even if it hadn't, the cast had a ball.

Black light may be expensive; it may take a great deal of work, but the Dominoes say, “It's worth it.”



The WALKTHRU

WHEN A DANCE BECOMES

TOO CROWDED

DO YOU HAVE A mathematician in your midst? Here's an opportunity to put his ability (or that of some teenager) to work in order to produce a solution for that unexpected night when you suddenly find your dance floor congested.

This formula was devised by Mike Burnham, caller for the Abbey Allemanders of Waltham Abbey, Essex, England, to meet a possible situation at a large dance held in London last year. However, he emphasized that his hope would be never to have a dance which is overcrowded.

We might add a comment to support his point. It was brought to our attention recently that an excellent dance (i.e. good caller—good hall—happy dancers) held in a large, metropolitan area was over-sold. As a result, when a second dance was upcoming, those in charge of it had difficulty selling a minimum number of tickets to cover costs: Moral: One over-enthusiastic selling committee can spoil the atmosphere for future dances to come.

Now, back to the subject of this column. Anticipating that your club dance might be a bit too crowded sometime, you might try out Mike's formula. To begin he took the first letter of the surnames of the ninety members of his club, and worked out what percentage each letter was of the entire group. Then he put all the initials into three different group-

THIS CHART REPRESENTS A CUT IN DANCERS OF APPROX. 1/15			THIS CHART REPRESENTS A CUT IN DANCERS OF APPROX. 1/2		
A			AI		
B			BQ		
C			CU		
H			HD		
M			MV		
T			TN		
W.L			WS		
F.I			LF		
KQ			KO		
OU			ER		
DE			JG		
RV			PXYZ		
JN					
GS					
PXYZ					

ings of letters to give three different cuts in the number of dancers on the floor. One chart represented a cut in one-eighth of the number of dancers on the floor; the second chart represented a one-twelfth cut and the third chart a one-fifteenth cut.

At the point where it was noted that the floor was over-crowded, those people whose surnames began with the letters A and I, in this instance, were asked to sit out one tip. This reduced this particular crowd by one-twelfth the number of people. At the next tip, those with surnames beginning with B and Q would be asked to miss one tip. No one was asked to eliminate more than one tip.

Any group trying this experiment with a chart for its own club would need to think about what percentages would work best for its needs. Perhaps a club may never have this problem, but being prepared in advance could gently solve what might be a rather sticky situation. Mathematicians — to work!

SQUARE DANCE PARTY FUN

THE SOLUTION

You'll remember that last month's party stunt was another in the series of human puzzles which have been presented in The Dancer's Walkthru. And you probably were able to figure it out with very little difficulty.

Just in case you needed a helping hand, however, here's a quick check-out.

The stunt asked you to take ten people and stand them in lines of 4, 3, 2 and 1, making a triangle, and then in three moves to change the direction of the triangle so that it pointed the opposite way.

Assuming you have your lines of people (or

tea cups) in front of you, 4, 3, 2 and 1; take the line of 1 and move him around to stand in front of the present line of 4. This now gives you four lines of 1, 4, 3 and 2. Now take the two opposite end people from the line of 4 and add them to the two ends of the present line of 2. This now gives you the answer of lines of 1, 2, 3 and 4 facing the opposite way.

Simple or difficult, human puzzles can be fun. Why not send us your suggestions for other "people teasers"? Coin and mathematical problems can sometimes be adapted to use people, so keep your eyes and ears open and let us know when you find something new.

NECCA

By Jim Mayo—S. Acton, Mass.

THE NEW ENGLAND COUNCIL of Callers Associations promotes cooperation and communication between callers thruout the six New England states and undertakes programs involving this entire area. Three caller-representatives of the 14 local caller organizations meet quarterly to review current projects and to plan future joint activities. NECCA avoids interference in matters of local concern and has no power to rule or enforce; instead, the Council strives for enlightened leadership thru better communication and understanding.

NECCA has developed a group liability insurance program and an annual directory of member callers which is circulated widely as a dance resource for the six-state region. A statement of principles is about to be published as a guide in matters of ethics, of professional development and of responsibility to the activity, dancers and fellow callers. Wide distribution is planned for this booklet.

Caller Clinic

One of the major events on the NECCA calendar is the Caller Clinic, convened annually under the slogan, "Grow Professionally." For the past 5 years this fall meeting has presented both the area's own leaders and those from outside New England in a combined social and educational venture. Square dance leaders such as Dorothy Shaw and Bob Osgood as well as university resource people have shared their knowledge and experience with the 200 callers who attend. In September, 1966, the emphasis was on history as member-callers staged a pageant on the development of square and contra dancing in this country from colonial times to the recent past.

The New England Square Dance Convention is the other annual event of major importance for NECCA. Operation and income of this convention are shared with the dancers' coordinating group—EDSARDA. In the spring of 1966 more than 4000 people danced to 100 callers and 15 round dance leaders. 1967's event, on April 28-29, was expected to attract an even bigger group to Pittsfield, Mass., the convention site. Callers contribute their services, plan the program and provide equipment and staff to handle sound in 10 convention halls. Working together on this convention has led to excellent cooperation between NECCA and EDSARDA and has developed appreciation of each group by the other. Present chairmen of the organizations are Red Bates (NECCA) and Don Scott (EDSARDA).

Carrying the development a step further, a NECCA-EDSARDA cooperation committee has been formed. This small group tries to prevent and resolve conflicts and to find projects in which joint effort will produce better results than either association might hope to produce independently. Recent convening of area round dance leaders is an example of such "seeding" action. It is hoped that the idea of more communication between round dance leaders may thus be initiated.

One important key to the success of NECCA is that it is not a legislative group. It has no power to make rules nor can it enforce adherence to its principles. Persuasion and education are the roots of its strength and its success can be measured in a spirit of common concern and respect evident among callers in New England.

SQUARE DANCING IN NEW BRUNSWICK, CANADA



SQUARE DANCING IN NEW BRUNSWICK goes back a great many years. The traditional square dancing was done by the early settlers and has continued right up to the present time. In several areas of the Province, dancing is still carried on in the traditional style, with quadrilles, lancers, polkas, etc.

Since 1948, at least some type of rhythmic have been carried on in the schools. Since 1954 there has been an Annual Interscholastic Folk and Square Dance Festival with the different schools entering and dancing together. This is non-competitive, with one or more invited callers to lead the sessions.

In line with the type of square dancing that is done now on a standard basis all over North America, during the autumn of 1953 the Recreation Dept. of the City of Moncton began square dancing lessons with Mr. Hal Betts. A course of 6 weeks' lessons was given and the first club formed. The dancing was mainly Eastern Style and continued this way until 1961. During this period over 600 people learned to dance to a live orchestra and the callers were Reg. Trites, Cecil MacLeod and Ed Levy. The Pioneer Square Dance Club was formed in 1954. Several members took part in the opening of the Moncton TV station, in Music Festivals, etc.

In 1961 a group of Moncton dancers went on a trip to Bangor, Maine, U.S.A., and there danced to several American callers. Louis Breen, now leader of the group, introduced Western Style square dancing and the first Jamboree took place, with Charlie Baldwin from Massachusetts doing the calling.

Last January when we featured a special section on Canada and Expo 67, we explained that we could only "touch the surface" in the vast Canadian square dance history. After the deadline we received several extremely interesting stories on different phases of Canada's participation in the activity. Here is one of them which will tell you a little more about the country and its people.—Editor

It was also in 1961 that the Community Square Dance Club was formed and has continued since that date, dancing each Saturday night with records, to the calling of Bobbie (Mrs. Louis) Breen. She also has a children's club in Moncton and they have a very active young caller, Lucy Cormier, only 14 years old.

Moncton dancers are often called upon to dance for shut-ins, at Festivals, Carnivals, etc. They also travel around to visit other clubs in nearby Canadian Provinces.

In St. John, New Brunswick, dancing was begun about 10 years ago with a group formed by Jack and Phyllis McCarthy. They danced at the YMCA and a great number of people were taught to dance there over the years. They have a Jamboree each year in June and callers come in from the Bangor, Maine, area. The George Secords have been very active in the movement in St. John, where the club dances every Saturday night, including round dancing on the program.

Fredericton, New Brunswick's Capital City, has a club called the Elm Tree Squares who dance on Thursday evenings with Allison Kingston calling. This group has been very active for a number of years, having been started by the Provincial Recreation Department.

In Chatham, N.B., where the large Air Force Base is located, square dancing is carried on weekly with Chuck Quann as the caller.

A monthly bulletin called Dancing Around was started to help bring together the various groups in the Province and to publicize upcoming events.

Some of the New Brunswick dancers are looking forward to joining the Square Dance Train which is to cross Canada as part of the country's Centennial Celebration in late June and early July.

For the above material we are indebted to Bobbie Breen of Moncton and Miss Pauline Cunningham, Supervisor of Physical Education at Fredericton, New Brunswick.

A FIRST SQUARE DANCE INSTITUTE IN NEW ZEALAND

By Art Shepherd—Christchurch, N.Z.

A SLEEPY LITTLE VILLAGE near Dunedin was the site of a most important development for square dancing in New Zealand. It was the country's first square dance camp in a summer school operated by New Zealand Workers Educational Association (W.E.A.) and took place last January.

One hundred people from New Zealand, Maldive Islands (mid-Indian Ocean), Ceylon, Nepal, Burma, Thailand, Laos, Vietnam and Japan attended this school and spent some afternoons and most evenings square and round dancing. The majority of the overseas visitors were Colombo Plan students who are in New Zealand for up to 4 years to obtain degrees in various fields.

My wife Blanche and I were recreation directors and taught the basic waltz and two-step plus beginning square dance figures.

Crowded Quarters

Each evening was a sight to see as all 100 people tried to crowd onto a floor suitable for 6 sets. We "raised the roof" at least 6" but even that didn't help. Considering that firstly our students have a problem with English and that square and round dance terminology is brand new to them, the Camp Director felt that our contributions were responsible for giv-

ing the school the friendly atmosphere which prevailed.

We danced from 8 P.M. to 10:30 P.M. and trying to get everyone out of the hall at that time proved quite a job, as they wanted more.

The theme of the course was, "The Open Society," and we feel that by maintaining the high standards as given by Ed Gilmore, Earle Park, Dave Taylor, Dick Leger and other callers whose camps we have attended, the main theme carried over to our part of the program.

We have received requests from most students for information and records so that they can continue to dance at their respective locations and can carry square and round dancing home with them. The Colombo Plan people picked up both phases with little effort provided plain everyday terminology was used a number of times before trying to use the square dance terms. Their natural rhythm must be adapted and changed because it does not flow as required, say, for the shuffle step or in gliding for rounds. We did not use a swing because it might prove awkward for a 180-pound New Zealander to swing an 80-pound overseas visitor—or vice versa!

Needless to say this was a rewarding experience and an inspiring one.

These are the square dancers from Christchurch, New Zealand, who attended the 8th Australian National Square Dance Convention in Brisbane, Australia on Easter Weekend, 1967. The banner was made by the Eric Bastions; he is the "sleepy" fellow in mid-foreground while she is pictured at extreme left.

—Photo Courtesy Air New Zealand—
Brian Curtis



SOME SUMMER SQUARE DANCING

1967

SUMMER SQUARE DANCING? Of course. Here are examples of dances offered all across country during the vacation months. For special events check the Square Dancers Guide (February 1967, S.I.O.) and the Date Book in any appropriate issue of Sets in Order.

CALIFORNIA—San Francisco: Cloverleaf Square Dance Club, West Portal School, Taraval at Claremont, every Friday, 8 P.M. Telephone 585-7433.

COLORADO—Denver Area: Mondays—Wood-ticks, Indian Hills Commun. Ctr, June thru Aug. Tel. 794-4824. Tuesdays—Cast Offs, Englewood City Hall, June thru Aug. Tel. 798-6980; Fiddlesteppers, Cherry Creek Shop. Ctr., Denver, June thru Aug. Tel. 794-4460; Outpost (rounds), 10175 E. Colorado Ave., Denver, 2nd & 4th Tues. Tel. 755-0377; Hayloft (rounds), 2950 W. Mississippi, Denver, June thru Aug. Tel. 934-9606; Melody Ranch (rounds), 11700 N. Wadsworth, Denver, 2nd & 4th Tues. Tel. 744-6439; Merry Go Rounders (rounds), 919 Troy, Aurora, June thru Aug. Tel. 366-7398.

Wednesdays—Belles & Beaux, Lakewood Grange, Denver, 2nd & 4th Wed. Tel. 477-0332; Promenaders, Central YMCA, Denver, June thru Aug. Tel. 934-1010; Titan 8's, Hayloft, 1st, 3rd, 5th Wed. Tel. 935-9579; Jacks 'n' Darlins (rounds), 1400 Dallas St., Aurora, June thru Aug. Tel. 366-7398; Platter Parade, Washington Park Pavil. (open air), June thru Aug. Tel. 935-3021. Thursdays—Grand Squares, Outpost, Denver, 2nd, 4th & 5th Thurs. Tel. 755-0377; Jackstraws, 1900 Harlan St., Denver, June thru July 27, and from Aug. 17. Tel. 777-3852; Trailblazers, Melody Ranch, Denver, 2nd & 4th Thurs, June thru Aug. Tel. 798-7525; Uncle Ezra's Cousins, Platte Park Recr. Hall, June thru Aug. Tel. 935-3021.

Fridays—Waggin' Heels, North Jeffco Rec. Bldg., Arvada, 1st & 3rd Fri. Tel. 433-2205; Square Pegs, Aurora Tennis Courts (open air), June thru Aug. Tel. 366-1991; Denver Callers Assn., Greek Theater, Civic Ctr. (open air), June thru Aug. Tel. 237-7447; Family Swingers, Englewood City Hall, June thru Aug. Tel. 934-5009; Singlefolk (open air), June thru

Aug. Tel. 781-0230. Saturdays—Holiday Squares, Holiday Hills Resort (AC), 1st & 3rd Sat. May thru Aug. Tel. 428-4496; Lighted Lantern, Lookout Mt., June 17 thru Aug. 19. Tel. 238-4810; Melody Ranchers, Melody Ranch, Denver, 2nd & 4th Sat., June thru Aug. Tel. 744-6439; Heels & Toes, Westminster, 2nd & 4th Sat., June thru Aug. Tel. 466-6085.

KANSAS—Topeka—Jeans & Janes, Rubber Workers Hall (AC), June 17, July 15, Aug. 19. Contact Coppinger, 4500 Wanamaker Rd., Topeka.

MICHIGAN—Sunfield—Belles & Beaux. June 24 & Aug. 12, Sunfield Fire Barn, Main St.—July 21-23—Campout, Horsehead Lake. Contact Sayer, R. #1, Sunfield, Mich. Tel. Sunfield 9113.

NEBRASKA—Bellevue (Omaha Area), June 18 and Aug. 12—Bank Bldg.; Ames, July 1, July 29, Aug. 25, Comm. Loan & Sav. Bank Bldg.; Dodge, July 15—Comm. Loan & Sav. Bank Bldg. Contact Lapham, 4971 So. 42nd St., Omaha. Tel. 731-5760.

NEW JERSEY—Lake Hopatcong—Arrowcrest Lodge—July 3, 8, 22; Aug. 5, 12, 19; Sept. 2, 3. Contact Askowitz, 59-11 Queens Blvd., Woodside, N.Y. 11377.

Whippany—Grand Prowlers—July 22, Aug. 5, 19, Sept. 2. Contact Knight, R.D. 2, Dover, N.J. Tel. (201) 895-2559.

NEW YORK—Manitou Beach, Lake Ontario (10 mi. N. Rochester) Boots 'n' Slippers—June 10, 24; July 15, 29; Aug. 12, 26. Tel. Birnie, EX 2-2225, Spencerport, N.Y.

SOUTH DAKOTA—Rapid City—Hoedowners, Meadowbrook School Gym, 1st & 3rd Sat, Contact Brunson, 2342 Lance St., Rapid City.

WISCONSIN—Camp Du Bay, Lake DuBay, Knowleton—Every Saturday June 17 thru Labor Day at Pioneer Hall. Contact Kimmel, P.O. Box 612, Wausau, Wisc.

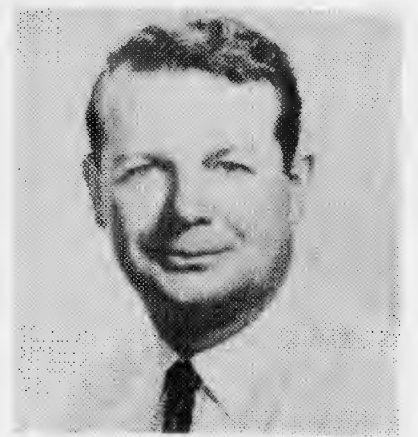
MANITOBA, Canada—Camporees—Rock Lake—June 17-18; Morden, July 15-16; Contact Kenyon, 509 Harbison Ave., Winnipeg 5, Man., Canada.

ONTARIO, CANADA—The Pines, Bridgenorth on Chemong Lake—Lift Lock Squares, Every Wed. from May 24-Sept. 13. Tel. Jaffray, 742-9565, Peterborough, Ont. **Kenora**—Camporee—Aug. 26-27. Contact Kenyon, address above.

INTERVIEW

WORKSHOPS THEIR PLACE IN SQUARE DANCING

BOB PAGE



Quality control in any business or activity is tantamount to an insurance policy. In square dancing, with an ever-increasing flow of new material being "invented," there must also be some insurance that quality is being maintained. This is a job for the workshopppers. This month we've gone directly to Bob Page, long an advocate of workshops who, in fact, runs the Sets in Order Workshop which clears material to appear each month in the center of this publication.

We started out by asking Bob about workshops in general and the types of workshop programs that he conducts in his own area. For instance, what about a workshop that is separate from a regular club program?

Bob Page: First of all, many people use the term "workshop" very loosely. My feeling is that a workshop is a place where people come to dance primarily new material—and also to work with more intricate maneuvers of existing movements. Many dancers have the wrong idea of a workshop. They have what they term a workshop night but it's a dance night—a club night—not for experimenting with new figures but maybe for correcting or smoothing out their dancing. My idea of the workshop is where you work new material and dance pretty intricately.

Sets in Order: In programming this kind of workshop would you use rounds? Would you dance for fun? Or would the entire evening be devoted just to new material and variations of old material?

Page: It would be primarily a program for a little more difficult type of square dancing but a couple of times during the evening I would pull back and do a little more relaxed dancing. And there would be some singing calls but possibly I might make them a bit more intricate.

S.I.O.: In these workshop evenings, do you get a "club" feeling or is there a more serious approach—less levity?

Page: I think we've been very fortunate in that the people who attend our workshops and who are interested in this type of dancing material have never taken it ultra seriously. Consequently, when they do "fall by the wayside," it usually creates a lot of hilarity. We always seem to have fun at these workshops.

S.I.O.: So you find that the people have a sense of humor and their attitude is good. Do you think that their getting all this new material in a workshop creates a problem in their going to other dances—as far as this experimental-type of material goes?

Page: No, I don't believe so. We tell the dancers to use and enjoy the material just for this workshop. Actually, we've felt that it helped the dancer to be better, from a reaction standpoint. Most of the dancers who belong to the workshop also belong to regular square dance clubs and they know that they can go back to their clubs and be better dancers while dancing to the average calling.

S.I.O.: For the record, what is an average size of a workshop group?

Page: I think they average about 15 squares.

S.I.O.: And how frequently would one of these groups get together?

Page: Twice a month.

S.I.O.: Are the people who attend regular members or is it open? Do you ever have invited guests?

Page: They are regular members but we do sometimes have invited guests when the members call us and propose that they be invited.

S.I.O.: Do you ever feel pressure from the dancers at the workshops? Something like, "We're still dancing; see if you can throw us?"

Or do you find that the workshop offsets that type of attitude by allowing them to come and use their energies?

Page: No, I don't think they feel like they want to challenge me. They seem to feel that in this particular type of a group they are dancing with people whose capabilities are as good as their own. The fact that they can walk into a square and know that they have a better than average chance of getting thru some very complicated material is a type of challenge. They don't worry about it and if they get thru it, they're very, very happy.

S.I.O.: Where do you get the material that you use for these workshops?

Page: I subscribe to different sets of callers' notes from around the country. Then, too, I make up my own more intricate—and, shall I say, unusual types of maneuvers.

S.I.O.: Does it take as long for you to prepare one of these workshop programs as it does to prepare for a regular evening of calling?

Page: It takes more time because I have to be able to use a little bit different type of material than I would in a regular club dance.

S.I.O.: As a caller looking for ways to improve your regular dances, do you find that these workshops help you?

Page: They help me a great deal because in researching for material I find things that I can use not only in the workshops but in the regular clubs. It keeps my calling "up" for this reason.

S.I.O.: Let's switch now to a different type of workshop. Do you conduct any workshops in connection with existing clubs, where the club itself wants workshop time?

Page: We've taken surveys from dancers asking what they felt about programs in the regular club and of course we get all kinds of answers. Generally speaking, about twice during the evening we do a little bit of workshop-type material; the rest of the time we hope it's just happy dancing to please the majority.

S.I.O.: What would be your attitude, in a case where there are some dancers who don't dance too frequently, about introducing—not new dances—but material with new names, such as the experimental movements?

Page: I would be very hesitant about introducing new material to clubs that do not dance frequently—say, once a week. I would feel that they are primarily interested in the square dance movement itself and in dancing things

they know rather than being challenged by new material.

S.I.O.: Is it possible that you could use some of the new material without actually using new names?

Page: Very definitely. I find many times in working with workshop material that I can take new movements that have been given a name, break them apart and call them directionally.

S.I.O.: Not to put you on the spot—but can you think of an example of a movement that might be called without using the invented name?

Page: Well, let's see—one would be Wheel and Spread. I call it by saying, "Wheel and deal, outsides crowd in." Also, many times instead of saying, "Swing star thru" I'll say, "Swing thru to a star thru."

S.I.O.: How would a club that dances once a week, for instance, and whose members are not too interested in attending special workshops, keep up with those things accepted as the latest?

Page: When they're dancing once a week you can pretty well give them most of the things that are being danced around our area. We don't accept new movements too quickly and at the present time we are, thru our callers association, reviewing older basics that have been accepted many years ago. Each month we pick out two to review and re-teach.

S.I.O.: What is your impression of the majority of new-name material, as to quantity and quality?

Page: We all know that there's a great deal of quantity—but quality is something else. Most of the new-name terms are combinations and to me the only type of figure that should have a new name is one which will allow you to arrive at the position in your square that you cannot get to with the existing movements.

S.I.O.: When a dancer complains about material not being descriptive, what does he mean?

Page: It goes back to the same thing—that we are using names now to cover a great deal of territory. Not long ago we had a Square Chain Thru, involving many hand turns. This would be one of the most non-descriptive calls I could think of. If a dancer hadn't memorized it, he didn't have a chance. There are some movements—like Spin the Top, where dancers who didn't know the term could pretty well have it called directionally and get by.

S.I.O.: If a creator of an experimental movement wants to present something, would you say that he stood just as good a chance without giving it a name but just proposing it as a combination of figures? Or would he lose if he didn't put a new name to it?

Page: I think these authors now feel they would lose if they couldn't attach a new name. However, they would probably stand a better chance with a lot of callers if they would just send out the combination—without the new name—assuming it works smoothly, of course.

S.I.O.: Would callers be prone to give credit to the creator in this case?

Page: I believe so. Not long ago I talked to a couple of touring callers on this very subject and they were of the same opinion. Some of the combinations are great and we're thankful to the authors for coming up with them. As an example, a caller in Denver recently came up with having the girls circulate from an ocean wave to a courtesy turn, which put the ocean wave into a two-faced line. He could have put a name to this but he chose rather to leave it the way it was and use the known terms. I think it's great.

S.I.O.: Bob, you have been workshopping material for Sets in Order for quite a number of years. Can you give us an idea of how this works?

Page: Of course, we've had to form a special group which we call the Sets in Order Workshop to go thru this material. It takes a special type of dancer—one not easily frustrated and who will go for a more or less unplanned program—because sometimes we get involved in quite difficult things out on the floor. This has created another area for me and has let me see the inside of what is being written in the country today.

S.I.O.: When you get this material how do you handle it at a workshop? Do you just take the stack of stuff and go right straight thru it?

Page: No, we segregate it according to the type of movements before we start. Then we work each of these units during the evening and try to vary it as much as possible so the dancers will not get too bored.

S.I.O.: What about the material coming in today? Is it better in quality than that we received a year or so ago?

Page: Unfortunately, I don't feel that the quality is as good. This may be because it's hard to find new ideas for square dancing today. We

used to be able to take the call that came in and have a new idea using an accepted basic. Nowadays the calls are either using a brand new movement or just combinations of existing stuff.

S.I.O.: What are some of the faults in the things that come in?

Page: Well—something like two right-hand movements in a row which never makes for smooth dancing—or some new term which has not been accepted generally.

S.I.O.: In your workshops of new material, do you spend any time on actual dance styling?

Page: In our Sets in Order Workshop we have tried different kinds of styling just to see if the people liked it. We have found that the more we have eliminated lots of twirls and the smoother we have made the dance, the better.

S.I.O.: Would you consider a person who is able to dance every new movement a good dancer?

Page: No, not necessarily. My definition of a good dancer would be one who can dance smoothly, has good body mechanics, good rhythm and who reacts well to directional calling.

S.I.O.: Is there a place for the twice-a-month dancer in today's square dance program?

Page: It's becoming more difficult for him to find a place because of the new material.

S.I.O.: Suppose this man really needs square dancing and has only a limited time to give to it? What can be done?

Page: I always go back to the theory that we never use the available material that we have and that the callers could promote a lot of good programs for this man to dance, without having to use new terms. I'd like to have a program for him myself because I think he'd be a really good dancer. I'd have to plan ahead to make the evening interesting but it would be worth it.

S.I.O.: Would you like to give some recommendations to callers who might want to set up a workshop program of their own?

Page: I think that the workshop should be a separate thing—not related to a club at all. It should be set up by different individuals and then people who are interested in this type of program could be invited to join. There's something very rewarding about the research and experimental aspect of square dancing but it's a real challenge and should probably not be entered into lightly. It's a responsibility, too.

STYLE SERIES:

COMFORTABLE EQUIVALENTS

HOW MANY WAYS ARE THERE in square dancing to achieve the same end results through use of the different basics available? Doing the same old thing all the time quickly loses its interest value. However, getting from point A to point B in order to do a follow-up movement often provides the challenge not only for the dancer but for the caller who must put together comfortable combinations.

These bits of ingenuity are known as Equivalents, for there are literally dozens of ways to arrive at the same point. An otherwise simple dance can become exceedingly challenging by simply substituting the combination of movements which start and stop at the same spot in the square but which call on the maximum of ability.

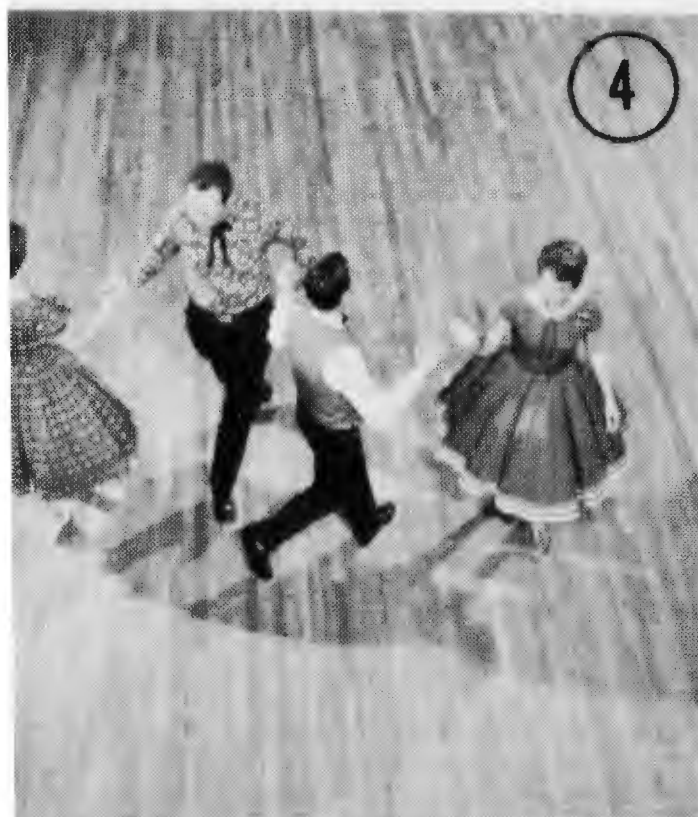
Let's look at a starting and stopping point: Two facing head couples (1) are to end in the

center of the square facing their corner and ready for a left allemande (15).

Now get a pencil and paper and see how many ways you can devise to accomplish this end result. Perhaps you'll start with the simplest: Heads swing your opposites face the sides. Or, star thru, frontier whirl (star twirl). Or, square thru. Or right and left thru—star thru—pass thru. The possibilities seem endless.

A bit more complicated but still using standard basics is the combination SIO photographer Joe Fadler shot this month. To begin with, we start with our two facing couples (1). Moving forward into an ocean wave position (2), they start a swing thru (3); first the outsides turn, then the centers turn (4) to complete that movement which is immediately followed up with a Spin the Top.

The two couples turn by the right (5), then





as the ladies star by the left and move counter-clockwise, in the center, three-quarters (6), the two men move forward on the outside one-quarter (7). Still without a stop they commence another swing thru, turning by the right (8), then the centers turning by the left (9) briefly coming to an ocean wave formation (10).

Without a stop, the two men in the center trade (11) following it by giving a right fore-arm to the lady they meet (12) for a turn thru (13) ending as they pull by (14) to face their corner for a left allemande (15).

All of these movements were accomplished, of course, without involving other members

of the square. The possibilities for achieving more Equivalents would be greatly increased when the entire square comes into the act.

Equivalents can be fun, particularly when the objective is coupled with good planning and the use of comfortable, compatible movements. Here once again is the combination of calls used in this series.

**First and third go forward
Swing thru
Spin the Top
Swing thru
Two men trade
Turn thru
Left allemande.**



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Alaska

June 24 is the date for the Fairbanks Folk Dance A-67 Centennial Dance Festival at Pioneer Hall Centennial Site, Fairbanks. Dancing will begin at 8 P.M. and will include both folk and square dancing. Visitors may call club president Jack Bovee at 452-1238.

Anchorage is to be the setting for the Alaska Centennial Square Dance Festival sponsored by the Northern Lights Squaredancers of Elmendorf AFB. Dates for this gala are Aug. 11-13 and the caller will be Jack Johnson from Seattle, Wash. For further information write George Ioanin, 1519 Wintergreen, Anchorage 99504.

Hawaii

To combine a "dream vacation" with square dancing would seem to fulfill a couple of desires all at once. This can be done by attending the 4th Aloha State Square Dance Convention on October 13-15 in Honolulu. Locale will be the Hilton Hawaiian Village Hotel on celebrated Waikiki Beach. Featured caller will be Dick Houlton from California along with Island callers Dick Weaver, Bill Mueller, Mac McFarland and Ken Jones. Additional information and pre-registration forms are available by writing to Square Dance in Paradise, P.O. Box 667, Kailua, Oahu, Hawaii 96734.

Washington

Rainier Rip Tide Swing, Washington's 18th Annual Square Dance Festival, will be hosted by the 38 Rainier Council Square and Round Dance Clubs on June 23-25 at Tacoma. Featured callers are Bob Van Antwerp and Johnny

Barbour. To know more write Festival, 8504-59th Ave., S.W., Tacoma, Wash. 98499.

—Don Hulin

South Dakota

The 14th Annual Black Hills S/D Festival will be held in the City Auditorium, Rapid City, on July 28-29, with Johnny LeClair and Don Franklin calling. Saturday night dancing will be on the specially treated street in front of the Auditorium. The after party at the Fairgrounds will feature free coffee and donuts.

—Carol Brunson

Oklahoma

The Roger Mills Ramblers tied in their big dance in Cheyenne, Okla. with a civic celebration on April 19. This is the year that people came from all over the U.S. to celebrate the opening of the Cheyenne and Arapaho country—the Old Timers Reunion.

—Howard Metcalfe

West Virginia

Johnny LeClair from Wyoming will make his first appearance in the Parkersburg area when he calls for the Promen'aires at the City Park Pavilion, Parkersburg. The dance will be from 2-5 P.M. Sunday, June 25. Telephone (403) 679-5642 for details.

—John Maxson

Louisiana

This year the Blue Star Jubilee, usually held in Houston, will move to New Orleans. The exact location will be the Palomino Room at the Bar None Ranch and the date—July 22. There will be two sessions, the afternoon workshop and the evening dance. The callers will be Andy Andrus, Blue Star recording artist; Johnny Cree, Lore recording artist; and Bill Wilson, Rocking A recording artist. The dance is limited to 60 squares.

—James Wilson

Mississippi

The Flying Squares of Columbus have celebrated their sixth anniversary with visitors from a 50-mile radius present. Flying Squares, just 3 squares strong but enthusiastic, meet Thursdays at the Service Club on the AFB. Civilian square dance passers-thru are just as welcome as the military at the dances.

—Sagemary Perkins

Florida

King Neptune Frolic-ed square dance style on April 5, at the 5th Annual "Fun for Everyone" Festival put on by Bob and Shirley Dawson in Sarasota.

Officers of the Round Dance Council of Florida are Dorothea Brammeier, President;

Byron Markle, V.P.; Frances Malhiot, Secy.; and Ruth Curtis, Treasurer.

The Harbor City Squares of Eau Gallie held their annual Sweethearts Ball at Civic Center with Frank Bedell and Jay Fenimore calling to some 60 squares. Yvonne and Hugh Baker of Melbourne were selected King and Queen.

—Mildred Bradley

Texas

Falcon Squares of Del Rio celebrated their formation as a club with a dance which welcomed guests from several other Texas areas, including Bob Parker, Texas Federation president and John McCannon, San Antonio Assn. president. There were 25 squares dancing to the calling of Merrill Richardson and Bob Stringer, with Clayton Moulds coordinating the round dancing. About 11 P.M. the dancers moved the festive scene to Ciudad Acuna, Mexico where the patio was crowded with dancers who thereby earned an International Square Dancers Badge.

—Bob Campbell

New Mexico

The 9th Annual August Weekend Square Dance is planned for August 12-13 in the Chaparral Convention Center, Ruidoso Downs, with Melton Luttrell and Beryl Main the featured callers. George and Ruth Cooper of Clovis will be in charge.

Maryland

April 21 was the graduation date for 34 couples taking square dance lessons in Cumberland. On June 30 Jack Hague will call for

the Belles & Beaux at the Cotillion Room of the Cumberland Elks Lodge. —Margaret Carr

Virginia

The 3rd Annual Peninsula Benefit Marathon sponsored by Hampton Recreation department featured 27 hours of non-stop square dancing on April 14-15, at Hampton. —Louise Peterson

Dancers representing Alaska, Cuba, Morocco, France, Germany, Spain and Vietnam attended the April 1 Dance for Overseas Dancers at Falls Church, with 11 squares on hand. Seven visiting callers shared the mike with host callers Gene Norris and "Rut" Rutledge. The event was so much enjoyed that a similar meeting may be planned for the fall.

Louis and Doris Driskill are new presidents of Quitchers Square Dance Club of Lynchburg, which meets 2nd and 4th Saturdays, with Jim Harlow calling.

New York

The Second Annual Christmas Fund Square Dance will be held at Newcomb Central School Gym, Newcomb, on August 12 with Tom Trainer of Rochester calling for both Eastern and Western Style square dancing. Proceeds from the dance will go to the Jenkins' Annual Christmas Project Fund. The project, now in its 23rd year, helps to make a merrier Christmas for deserving families, orphans and elderly folks in institutions. Bill and Mary Jenkins of Minerva, are instigators of the Project.

Genesee Dancers, a Western Square Dance

Wow, what a relief! Members of the Saddleites Club of Kent, Washington, dunk their sizzling square dance feet in a cool pool at the Civic Center in Seattle.



Club, was organized in 1955, the first adult club in Rochester. Organization work was done by Waldo and Bee Westwater, Charlie and Perkie Tucker. There were just 4 squares then but today there are 81 couples of members. From this club others have grown until there are 12 clubs in the city. Thruout the year, Genesee Dancers invite other clubs to dance with them and they also help to support the area square dance publication, Promenader. The club sponsors a class each year and this class joins the club for special parties. Genesee Dancers meet every Thursday evening at Cutler Union, except in the summer. Don Duffin and Art Harris are the callers; rounds are taught by Ed and Helen Principe.

—*Thelma Springett*

Washington, D.C.

The Bachelor and Bachelorette Club of D.C. came about mainly thru the efforts of Jim Copeland and Jim Henderson. Under a full moon on Sept. 27, 1966, they started at the Walter Reed Recreation Center with 44 interested people. By October 6, on the Pentagon Concourse, they had 55 people and have held classes there ever since on Thursdays. On January 3 a new class was started to dance on Tuesdays and herein are 11 squares. Copeland is caller and Jack Matthias is president of the D.C. group.

Pennsylvania

Highland Twirlers of Natrona Heights are two years old and celebrated with a special dance on their birthday. Ron Schneider was caller and Bill and Lib Pearson led the round dances. The club dances on 1st and 4th Saturdays, 2nd and 3rd Fridays at the Holiday Inn, New Kensington. Jack Hague is the regular caller.

—*Louis Clever*

New Jersey

Callers at the Jersey Shore during the months of June and July will be Glenn Cooke, Max Forsyth, Al Aderente, Frank Seidelmann, Larry Dee and Ed Fraidenburg. Dances will be held at the Hayloft, Asbury Park.

—*Meg Barr*

Garden State Square Dance Campers are making enthusiastic plans for the warm months. The first weekend in May will see the New Jersey Camping and Sports Fair, with square

dancing featured on Saturday afternoon and evening, Jack Shoffner and Marty Winter at the mike. The Campers' own Camporee is scheduled for June 23-25, 26-27, 28-July 1 at Lebanon State Forest.

—*Peg Tirrell*

New Hampshire

Another square dance romance culminated in the wedding, on February 25, of Pat Keeling and Roy LaDuke, president of the Concord Coach Square Dance Club, at the Highway Hotel, Concord. The first square dance wedding and reception to be held in New Hampshire was attended by 500 dancers and guests. The bride and groom led the dancing with a waltz, after which rounds and squares were enjoyed in the main ballroom.

—*Barbara Howell*

Alberta

Central Alberta square dancers celebrated Canada's Birthday at a big party dance in the Arena at Red Deer, on May 26-27, with John Winton calling.

—*Gus Kwaczek*

Saskatchewan

June 19-24 are the dates to note for the Week of Dancing in Moose Jaw, part of the Province's all-out Month-o-Dancing in conjunction with the Canada Centennial. On June 19 (Mon.) George Waldenberg calls for Minto Sashayers; June 20, "Vic Graves" day with a parade and weiner roast following the dance; June 21, Ken Lee calls for the Marquis Marquisettes; June 22, Pickadot Round Dance Party; June 23, "Y" Squares Campout in Buffalo Provincial Park, Bert Shire calling; June 24, Ron Ellert calls for Rouleau Rollos; on Sunday, June 25, the week will be brought to a fitting close with a square dancers' church service. Special badges have been created to emphasize Moose Jaw's Big Week. Write Don Bateman, 917 Henry St., Moose Jaw, for details of the "Package Deal."

Manitoba

Square dance callers, instructors and leaders of Manitoba enjoyed a lively workshop on March 7, sponsored by the Callers Assn. of Manitoba and presented by El Gilmore.

—*Garry Hall*

Belles & Beaux of East Kildonan took as their Centennial project the opportunity to visit an out-of-town club in full force, with 12 squares going to dance with the Up and Atoms in Pinawa, 75 miles away. Callers were Howard Gilmour and his wife Gail, Phil Roy, Joe Johansson and Bill Agnew.

—*Fred Hull*

Ontario

Toronto and District Square Dance Assn. is cooperating fully with the Centennial plans of South Western Ontario Square Dance Assn. in its plan to issue booklets listing Canadian square dance clubs, with tickets for dancers to visit various clubs in 1967. The association's own project was a huge Benefit Dance, in Toronto, on April 22, proceeds going to Canada's Indian Association. —Mollie Elliott

Illinois

The Western Whirlers of Princeton will sponsor a Trail Dance for square dancers on their way to the National Convention. Date is June 27 at the Fairground Building on Rte. 6, 7:30-10:30 P.M. Callers will be Jerry Haag and Jim Stewart. —B. Peterson

Illinois Square Dance Callers Assn. prides itself on being an organization to help the beginning caller. It was formed in Bloomington in 1953 and the membership is a ready resource for community service, public festivals and recreation enterprises. The Scallership Award is given for leadership, service and devotion by anonymously designating an outstanding member to attend a nationally known Workshop or Institute. There are District Festivals where many members have their first chance to call to a large group of dancers. On June 3-4 this year the Swing Ding will be held at Pittsfield in the Central District. On Aug. 26-27 Jerry Helt will conduct an institute in the Chicago area. On Nov. 5, at the YMCA in Aurora the Northern District will hold its Fall Festival. —Wm. Bennett

The Azores

The Terceira Twirlers are located in the Atlantic, on Portugal's Azores Islands. They have been dancing since November 1965 and have roused much enthusiasm among the mili-

tary personnel stationed there. The caller is Sgt. Dick Campbell and they planned for their fourth graduation class on 17 April. Recently the club enjoyed dancing to Cpl. G. A. Howard from P.E.I., Canada, who was passing thru on his way back home. He had only a one-night layover, but club and class members were rounded up for a fine evening. All square dancers who anticipate assignment on the Azores or TDY or who are just passing thru are invited to look up the Twirlers. —Mrs. Ronald Hayes

Puerto Rico

Tropical Twirlers of Ramey Air Force Base, Puerto Rico, dance each Wednesday night and have several special dances each month on Friday or Saturday nights. There are 11 squares in the club and a class of 13 couples graduated in April. All square dancers planning to vacation in Puerto Rico are invited to stop and dance. Contact is caller Lacey Whitley or Lee Dunn, c/o Tropical Twirlers, P.O. Box 147, APO New York 09845.

When Bill Addison retired from the Navy early this year, he left Puerto Rico to make his home in the Washington, D.C. area, leaving 5 clubs dancing on the island where there was only one. In addition to the Tropical Twirlers, there are now the Sabana Seca Squares in San Juan; the Double R Squares at Roosevelt Roads Naval Base; the Fort Allen Allemanders at Fort Allen on the south side of the island and the Mayaguez Club. A teenage group, at Roosevelt Roads is called the Sand Fleas.

California

Bruce Johnson's Left Footers Club of Santa Barbara is celebrating its 10th anniversary on June 18 at the Recreation Center there. Sharing the calling with Bruce will be Lee Helsel from Sacramento. —Betty Powell

(Left) Members of the fourth graduating class of the Leftfooters of Saugerties-Kingston, N.Y., go thru the formality of receiving badges and diplomas. Don Blair is club caller. (Right) For contributions to square dancing, the Square Rounders Club of Alexandria, La. each year gives the "Docey" Award. This year—the seventh presentation—the awards were won by Ruby and Mack McCoslin of Shreveport, at left, and Marge and Jay Griffin of Kilgore, Texas, at right. Representing the Square Rounders were Gic and Herb Kraushaar, center.



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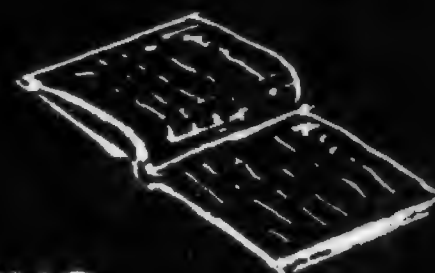
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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

June 1967

AN EVEN DOZEN CALLS come this month from Jerry Helt, our feature caller who hails from Cincinnati, Ohio. In this collection Jerry uses combinations which he enjoys calling both for his home clubs and in his guest appearances throughout the country. The combinations are not necessarily his own but do rate high with him.

Heads square thru four hands
Right hand star with sides once around
Heads center a left hand star once around
Pick up your corner arm around
Inside out a full turn
All circle eight as you are
Men pass thru
Separate behind the ladies stand
Ladies chain across on the double track
Ladies square thru four hands
Separate behind the men stand
Gents forward hook a right elbow
Turn once and a half
To the opposite lady a left elbow
Gents square thru four hands
Separate behind the ladies stand
Ladies square thru three quarters round
Left allemande

Ladies center and back to the bar
Gents center a left hand star
Pass partner pick up the next
Gents back out once and a half
Four ladies chain across
All round the left hand lady
Partner left a do-paso
Roll promenade don't slow down
Heads wheel around
Cross trail thru
U turn back
Star thru
Left allemande

Promenade don't slow down
Heads wheel around
Do-sa-do
Spin the top
All eight circulate
Do-sa-do
Spin the top
Cross trail thru
Gents right hand star
Girls promenade
Pass partner
Allemande left

Head men with corners forward
Box the gnat
Right and left thru
Same ladies chain
Circle eight
Four men pass thru
Separate behind the ladies stand
Double pass thru
Girls U turn
Star thru
Bend the line
Pass thru
Wheel and deal
Keep on wheeling a quarter more
Cast off three quarters round
Star thru
Pass thru
Left allemande

One and three forward do-sa-do
Swing thru to an ocean wave
Girls fold boys U turn
Star thru pass thru
Do-sa-do the outside two
Swing thru to an ocean wave
Girls fold boys U turn
Star thru cross trail thru
Left allemande

Head gents forward hook a right elbow
Turn once and a half to the opposite lady
Hook a left elbow
Head ladies chain across
Side gents forward hook a right elbow
Turn once and a half to the opposite lady
Hook a left elbow
Side ladies chain across
Heads forward
Circle four three quarter round
Frontier whirl
Circle four with the outside
Head gents break to lines of four
Gents forward hook a right elbow
Turn once and a half to the opposite lady
Hook a left elbow
Same ladies chain across
Girls in the lead dixie chain
Girls go left men go right
Left allemande

Four ladies chain across
Heads square thru four hands
Circle four with the outside
Head gents break to lines of four
Men forward do-sa-do to an ocean wave
Men pass thru
Left allemande



JERRY HELT

Jerry has been square dancing and calling since 1943. His credits include experiences on television and radio, recording on several different square dance labels, and participation in an endless string of square dance institutes and camps. Although always in demand throughout the country, Jerry and Kathie, his wife, are kept busy with their regular clubs and classes in Cincinnati and surrounding area. Two good reasons for staying home are his daughters, Greta and Neva.

Heads square thru four hands
Right hand star with the sides
Heads to the middle left hand star
Once around to the same two
Right and left thru
Dive thru
Pass thru
Right hand star with the sides
Once around to the same two
Right and left thru
Dive thru
Pass thru
Left allemande

Heads forward spin the top
Boys to the right run around one
Wheel and deal
Pass thru
Do-sa-do the outside two
Spin the top
Boys to the right run around one
Wheel and deal
Pass thru
Boys U turn
Left allemande

Left allemande
Partner box the gnat
Girls left hand star three quarters round
Swing a new man
Keep arm around star promenade
Heads wheel around
Circle four side gents break to a line
Forward square thru full around
Right to the corner pull by
Left allemande

Heads square thru four hands
Sides Frontier whirl
Centers in
Cast off three quarters round
Star thru
Double pass thru
Centers in
Cast off three quarters round
Star thru
Double pass thru
Centers in
Cast off three quarters round
Star thru
Square thru three quarters round
Left allemande

Heads promenade outside three quarters round
Sides square thru three quarters round
Do-sa-do the outside
Swing thru to an ocean wave
Box the gnat
Pull by
Left allemande
Turn partner right a wrong way thar
Shoot the star half way round
Go the wrong way two
Left and right a wrong way thar
Gents back up
Shoot the star half way round
Go the wrong way three
Left right left allemande

CLOVERLEAF TO A LEFT ALLEMANDE

By Dan Schmelzer, Torrance, Calif.

Three and four right and left thru
New three and two ladies chain
Number two promenade
Three quarters 'round
Stand behind couple one
Number four lead left
Circle half way 'round
Dive thru
Those who can right and left thru
Turn your girl and pass thru
Those who can
Square thru three quarters 'round
Those who can
Left square thru four hands
While others clover leaf to a
Left allemande

BE CAREFUL

By Fred Whiteford, Costa Mesa, California

Sides chain heads chain left
Heads square thru four hands
Centers in (outside two)
Corners all
Allemande left

SPECIAL WORKSHOP EDITORS

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Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

SASHAY SUE

By Bill Jonas, Belmont, California

One and three half sashay
Lead right circle four
Ladies break to a line
Girls pass thru, men turn that Sue
Make a line face to the middle
Star thru
Square thru three quarters
Center two pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal (girls in middle)
Girls pass thru, men turn that Sue
Make a line face to the middle
Circle left
Left allemande

TURN TO DIXIE

By John Condy, New London, Conn.

Heads to the right and circle four
Make a line like you did before
Forward eight and back you reel
Pass thru wheel and deal
Dixie daisy on the double track
Turn on the outside then come back
Centers in then cast off three quarters
Pass thru with a wheel and deal
Those in the middle do a triple turn thru
Then centers out
And cast off three quarters
Pass thru wheel and deal
Dixie daisy on the double track
Centers in when they come back
Then cast off three quarters around
Star thru across the town
Then Allemande left
With the old left hand
Here we go in a right and left grand

WHAT KIND OF DEAL IS THIS

By Ed Fraidenburg, Flint, Michigan

Four ladies chain three quarter round
Heads do a half sashay
Now lead right and circle four
Two ladies break and line up four
Square thru four hands around
Centers square thru three quarter round
Centers in and cast off three quarter round
Square thru four hands around
Centers square thru three quarter
Centers in
Cast off three quarter round
Circle up eight around the floor
Two men break and line up four
Square thru four hands around
Centers square thru three quarter round
Centers in and cast off three quarter round
Square thru four hands around
Centers square thru three quarter
Centers in and cast off three quarter round
Circle eight then
Four girls (boys) do sa do to an ocean wave
Double swing thru
Now cross trail thru
Left allemande

SLIPPERY

By Jay King, Lexington, Mass.

Four ladies chain across the town
Heads square thru four hands around
Swing thru the outside two
All eight circulate with you
Swing thru one more time
Circulate all eight that's fine
Star thru, slide thru
Allemande left is what you do

DIXIE DAISY #2

By Dewey L. Glass, Montgomery, Alabama

Head ladies chain to right
New head ladies chain across
Two and four do a half sashay
Now head ladies dixie daisy
Cross by right turn half by left
Cross again follow man to left
Around one into middle head men
Dixie daisy cross by right
Turn half by left
Cross again follow girl to left
Around one into middle
Do a dixie chain but girls turn back
Left allemande

SINGING CALL*

EVERYBODY LOVES SOMEBODY SOMETIME

By Ron Schneider, Olmsted Falls, Ohio

Record: Grenn 12090, Flip Instrumental with
Ron Schneider

Join your hands and circle round that ring now
Everybody loves somebody somehow
Walk around your corner
Come home a do-paso
Corner right your partner left you know
(go allemande thar)
Men back in you got a right hand star now
Shoot that star
Next girl you box the gnat
(pull her by)
Allemande left your corner
Come back a do-sa-do
Promenade keep walking round you go
One and three you wheel around
Star thru do-sa-do
Make an ocean wave you know
Swing thru
Rock it up and back all eight circulate
Star thru Frontier whirl
A line of four go forward and back
Pass thru wheel and deal
Centers square thru
Three quarters round the corner lady swing
** Promenade her home
Around the ring you do
*I've searched for a girl like you
ALTERNATE
** Promenade her home
Around the ring somehow
Everybody loves somebody now
*I could love a girl like you
I've wanted a girl just like you
SEQUENCE: Figure four times thru

EDITOR'S NOTE

In the April issue of the Workshop section page 40 there is an error in Part A of BALLIN' THE JACK. It should read:

7-8 SIDE, BEHIND, SIDE/CLOSE, FWD; ROLL, 2, FWD/CLOSE, FWD;

Repeat meas 3-4 to end in OPEN pos facing LOD with inside hands joined.

Sorry about that.

CENTENNIAL ROSES

By Earle and Jean Park and Lorne and Betty Hay, Canada

Record: Scope 2

Position: Intro — Diag Open Facing. Dance — Varsouvianna

Footwork: Opposite throughout—directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, —, Point, —; Together, —, (to VARSV), Touch, —;

1-2 In OPEN FACING pos M diag twd LOD and WALL wait 2 meas:

3 Step bwd away from ptr on L, hold, point R toe twd ptr, hold;

4 Step fwd (turning to face LOD and into VARSV pos) on R, hold, touch L to R, hold;

DANCE

Fwd Two-Step; Fwd Two-Step; (R) 1/2 Wheel, —, 2, —; 3, —, 4, —;

1-2 In VARSV pos starting with L ft do 2 fwd two-steps in LOD:

3-4 Wheel 1/2 R face LRLR (M fwd W bking up) to end facing RLOD with M on outside:

Fwd Two-Step; Fwd Two-Step; (L) 1/2 Wheel, —, 2, —; 3, —, 4, —;

5-6 Repeat action of meas 1 and 2 except travel in RLOD:

7-8 Wheel 1/2 L face LRLR (M bking up W fwd) to end facing LOD with M on inside:

Fwd Two-Step; Fwd Two-Step; Bal Apart, 2, 3, —; Roll Across, —, 2, —;

8-10 Still in VARSV pos repeat action of meas 1 and 2:

11 Releasing VARSV pos and joining inside hands (M's R and W's L) bal apart L, R, L, —;

12 Roll across (M XIB) R face in 2 steps RL making one complete turn (changing to M's L and W's R hands joined) (W rolls L face) end facing LOD in L OPEN pos;

Bal Apart, 2, 3, —; Roll Across, —, 2, —; Bal Apart, 2, 3, —; Bal (to face), 2, 3, —;

13 Bal apart R, L, R, —;

14 Roll across (M XIB) L face in 2 steps LR (changing to M's R and W's L hands joined) (W rolls R face);

15 Repeat action of meas 11;

16 Bal together stepping on R and turning 1/4 R face to end facing ptr and WALL and BUTTERFLY pos, step in place L, R, — (W turning 1/4 L face);

Bal L, 2, 3, —; Bal R, 2, 3, —; Roll, —, 2, —; 3, —, Touch, —;

17 In BUTTERFLY pos M facing WALL bal to side LOD stepping on L, in place R, L, —;

18 Bal to side RLOD stepping on R, in place L, R, —;

19-20 Roll L face down LOD in 3 slow steps L, R, L, touch R to L (W roll R face) ending in BUTTERFLY pos:

Bal R, 2, 3, —; Bal L, 2, 3, —; Roll, —, 2, —; 3, —, Touch, — (to SCP);

21 In BUTTERFLY pos bal to side RLOD stepping on R, in place L, R, —;

22 Bal to side LOD stepping on L, in place R, L, —;

23-24 Roll R face down RLOD in 3 slow steps R, L, R, touch L to R (W roll L face) ending in SEMI-CLOSED pos facing LOD;

Fwd Two-Step; Fwd Two-Step; (Vine) Side, —, Behind, —; Side, —, Thru, —;

25-26 In SEMI-CLOSED pos starting with L ft do 2 fwd two-steps in LOD:

27-28 Quickly blending into CLOSED pos turning to face ptr and WALL vine slowly down LOD side on L, —, behind on R, —, (both XIB) side on L, —, thru on R, — (manuv to face RLOD) (W thru on L turning to face LOD):

Pivot, —, 2, —; Walk, —, 2, —; Twirl, —, 2, —; Walk, —, 2, —;

29 In CLOSED pos pivot in 2 slow steps LR to end facing LOD in SEMI-CLOSED POS;

30 In SEMI-CLOSED pos walk fwd in 2 slow steps LR;

31 Retain M's L and W's R hand hold walk 2 slow steps L R as (W twirls R face R L adjusting to VARSV pos);

32 In VARSV pos walk fwd in LOD 2 slow steps L R to start dance again; DANCE GOES THRU TWICE

Ending: Fwd Two-Step; Fwd Two-Step; W Roll Out, —, 2, —; Apart, —, Point, —;

In VARSV pos do 2 fwd two-steps in LOD:

M walk fwd LR (as W rolls out stepping RL); (change hand holds to M's R and W's L) step apart on L, —, point R twd ptr, — (W apart on R point L twd ptr).

SALLY

By Manning and Nita Smith, College Station, Tex.

Record: Grenn 14096

Position: Intro — Open pos facing LOD. Dance — Butterfly M facing Wall

Footwork: Opposite — directions for M.

Meas INTRODUCTION

Wait; Wait; Step Apart, —, Point; Together, —, Touch;

1-2 In OPEN pos facing LOD wait 2 meas;

3 Step diag bwd twd COH on L, hold 1 ct, point R twd ptr;

4 Step fwd twd ptr and slightly RLOD on R to BUTTERFLY pos M's back to COH, hold 1 ct, tch L to R;

DANCE

Waltz Fwd Bk to Bk; Face to Face; Bk to Bk; Face to Face;

1 Starting in BUTTERFLY pos with M facing

- WALL waltz fwd in LOD on L as swing trailing hands thru twd LOD and turn back to back, step side in LOD on R, close L to R;
- 2** Swinging joined M's R and W's L hands back step R in LOD and turn to face partner, step side L, close R to L;
- 3** Repeat action of meas 1;
- 4** Repeat action of meas 2 except to end in L OPEN pos facing RLOD;
- Bk L, Bk R, Face; Thru, Step, Close; W Under, 2, 3; Side, Point, Hold;**
- 5** In L OPEN pos step back in LOD on L, back on R, face partners as step side L;
- 6** In BUTTERFLY pos step thru to LOD on R, with both hands joined M leads W to a position in front of him as he steps L and faces LOD, close R to L;
- 7** Hands joined M releases with R hand as W turns R face under M's L and W's R hands twd COH in 3 steps to end facing WALL while M steps fwd in LOD on L, turns $\frac{1}{4}$ L to face COH as step side R, close L to R;
- 8** In BUTTERFLY pos M facing COH step side R, point L toe diag twd COH and RLOD, draw L toe along floor as turning to BUTTERFLY SCAR pos facing diag COH-LOD;
- Fwd Cross Waltz; Fwd Cross Waltz; R Turn Waltz; R Turn Waltz;**
- 9** In BUTTERFLY SCAR pos traveling twd COH cross L slightly over R stepping twd COH and just slightly diag LOD, side R, close L and turn to BUTTERFLY BANJO;
- 10** In BUTTERFLY BANJO traveling twd COH and slightly diag RLOD cross R over L blend to CLOSED pos M facing COH and step side RLOD on L, close R to L;
- 11-12** In CLOSED pos stepping bk twd WALL on L and moving twd WALL do two meas of R turning waltz to end in CLOSED pos with M's back to LOD;
- Pivot, 2, 3; Thru, Pickup, Close; L Turn Waltz; L Turn Waltz;**
- 13** In CLOSED pos M facing RLOD step bk in LOD on L and pivot $\frac{1}{2}$ R face with partner, step fwd R in LOD, fwd L as W turns to face LOD in SEMI-CLOSED pos.
- 14** In SEMI-CLOSED pos step thru in LOD on R, pickup W on fwd L, step in place R;
- 15** In CLOSED pos M facing LOD do $\frac{1}{2}$ L face waltz turn in three steps L, R, L;
- 16** Continue L face waltz turn stepping R, L, R to do another $\frac{1}{2}$ waltz turn plus an individual L face turn on last step to BANJO pos facing diag LOD and COH;
- Bal Fwd, Step, Step; Bal Bwd, Step, Step; Fwd, Face, Vine; Bk, Side, Thru;**
- 17** In BANJO pos M facing diag COH and LOD step fwd L, step R beside L, L beside R;
- 18** Step bwd on R to face LOD, step L beside R, step R beside L;
- 19** In BANJO pos step fwd on L in LOD, step fwd on R in LOD and turn to face partner and WALL in LOOSE-CLOSED pos, step

- side in LOD on L;
- 20** In CLOSED pos vine in LOD stepping behind on R to SCAR (W XIF on L), step side L in CLOSED pos, step thru R to BANJO pos M facing diag COH and LOD;
- Bal Fwd, Step, Step; Bal Bwd, Step, Step; Fwd, Face, Vine; Bk, Side, Thru;**
- 21-24** Repeat action of meas 17-20 to end in BANJO pos with M facing COH;
- Float Apart, 2, 3; Twirl L Face, 2, 3; Banjo Wheel, 2, 3; Manuv, 2, 3;**
- 25** In BANJO pos M facing COH M steps almost in place, L, R, L (as W steps bwd twd COH on R) and couple "drifts" apart with M's L and W's R hands joined;
- 26** M step R, L, R turning in place one half (W steps straight twd WALL to start L face twirl under M's L and her R hands) ending in BANJO pos M facing diag LOD and WALL;
- 27** In BANJO pos both stepping fwd wheel as a couple L, R, L;
- 28** Continue wheel R, L, R and on last step M manuv to CLOSED pos with back to LOD;
- R Waltz Turn; R Waltz Turn; R Waltz Turn; Twirl, 2, 3;**
- 29-31** In CLOSED pos with M's back to LOD and stepping back on L in LOD do three meas of R face turning waltzes traveling in LOD;
- 32** Twirl W R face under M's L and W's R hands to end in OPEN pos; DANCE GOES THRU TWICE
- Ending: R Turn Waltz; Couple Pivot**
- Eliminate twirl of meas 32 second time thru and replace with a R face waltz turn to end in CLOSED pos M facing RLOD. Do a one and one quarter couple pivot in four steps and float apart and acknowledge as music retards and ends.

LET'S GO SLOW POKE

By Bunny and Nello Bondi, Brockton, Mass.

Record: Blue Star 1804

Position: Intro—Butterfly M facing Wall. Dance—Closed M facing Wall

Footwork: Opposite—Directions for M except as noted.

Meas INTRODUCTION
Wait; Wait; Bk Away, 2, 3, Point; Together, 2, 3, Touch;

- 1-2** In BUTTERFLY pos wait 2 meas:
- 3** M bking into COH step L, R, L, point R twd ptr;
- 4** Step fwd twd WALL and ptr R, L, R, touch L to R and assume CLOSED pos;

DANCE

Twisty Vine, 2, 3, 4; 5, 6, 7, 8; Side, Draw, —, Close; (Hitch) Fwd, Close, Bk, Close;

- 1** In CLOSED pos M facing WALL starting with L ft step to side on L, cross R (IB) (W XIF), side on L, cross R (IF) (W XIB);
- 2** Repeat action of meas 1;
- 3** Still in CLOSED pos M facing WALL step side twd LOD on L, draw R to L slowly

- taking 2 cts (leaning slightly over drawing ft with lead hands held high), close R to L taking full wgt on R;
- 4** Stepping fwd on L twd WALL (do a 4 ct Hitch), close R to L, bwd on L, close R to L;
- Twisty Vine, 2, 3, 4; 5, 6, 7, 8; Side, Draw, —, Close; (Hitch) Fwd, Close, Bk, Close;**
- 5-8** Repeat action of meas 1-4 maintaining CLOSED pos M facing WALL;
- (Scis) Side, Close, Cross, —; (Scis) Side, Close, Cross, —; Twirl/Vine, 2, 3, Touch; (Rev) Twirl/Vine, 2, 3, Touch;**
- 9** Still in CLOSED pos M facing WALL step side on L, close R to L, cross L (IF) of R (W XIB), hold 1 ct;
- 10** Step side on R, close L to R, cross R (IF) of L (W XIB), hold 1 ct;
- 11** As M vines down LOD in 3 steps L, R, L (W twirls R face in 3 steps R, L, R,) touch R to L (W touch L to R);
- 12** Starting with R ft reverse the action of meas 12 (W rev twirl starting with L ft);
- Turn Two-Step; Turn Two-Step; Stamp, Brush, Step, Brush; Cut, Bk, Cut, Bk;**
- 13-14** Starting with L ft do 2 turning two-steps down LOD to end in SEMI-CLOSED pos;
- 15** In SEMI-CLOSED pos facing LOD in place stamp L ft, brush R ft fwd and twd COH (W twd WALL) pointing toe downward, step fwd LOD on R, brush L fwd;
- 16** Moving bwd RLOD cross L over R, step on R, cross L over R, step bk on R (leaning slightly fwd with lead hands lowered M's L and W's R);
- Twisty Vine, 2, 3, 4; 5, 6, 7, 8; Side, Draw, —, Close; (Hitch) Fwd, Close, Bk, Close;**
- 17-20** Repeat action of meas 1-4
- Twisty Vine, 2, 3, 4; 5, 6, 7, 8; Side, Draw, —, Close; (Hitch) Fwd/Turn (1/4), Close, Bk, Close;**
- 21-23** Repeat action of meas 1-3
- 24** Step on L fwd turning 1/4 L face to face LOD and assume CLOSED pos (W step bk on R turning 1/4 R face to end facing M), close R to L, bk on L, close R to L;
- Fwd, —, Fwd/Manuv, —; Side, Bal Bk, Recover, Step/Turn (to SCP); Fwd, —, 2, —; Pivot, —, 2, —;**
- 25** In CLOSED pos M facing LOD step fwd on L slowly, hold 1 ct, step fwd on R (manuv to face WALL), hold 1 ct;
- 26** Step side on L (breaking to L OPEN pos) (W side on R), bal bk on R, recover on L, turning L face step on R (assuming SEMI-CLOSED pos facing LOD);
- 27** In SEMI-CLOSED pos step fwd LOD on L, hold 1 ct, fwd on R (toeing twd WALL), hold 1 ct (assuming CLOSED pos);
- 28** Starting with L ft do a slow couple pivot stepping L R to end M facing LOD and assuming CLOSED pos;
- (Scis) Side, Close, Cross, —; Side, Close Fwd, — (W out to SCP); Stamp, Brush, Step, Brush; Cut, Bk, Cut, Bk;**
- 29** In CLOSED pos M facing LOD step side on L, close R to L, cross L (IF) of R (W XIB), hold 1 ct;
- 30** Step side on R, close L to R, step fwd on R into SEMI-CLOSED pos as (W steps bk turning to face LOD on L close R to L fwd

on L to SEMI-CLOSED pos);

31-32 Repeat action of meas 15-16
DANCE GOES THRU TWICE

Ending

Twisty Vine, 2, 3, 4; Twirl, 2, Stamp

Repeat action of meas 1

Step in place on L, R, stamp L point R toe twd RLOD releasing hand hold using a snapping action palms facing down with arms extended outward to the side (W twirls R face R L stamp R point L toe twd RLOD).

HOW'S THAT?

By: Bob Barnes, Phoenix, Arizona

One and three do sa do, ocean wave

Girls you turn back

Cast off three quarters

Pass thru

Slide to a line with outside two

Wheel and deal

Dive thru

Slide to a line just you two

Turn the line one half round

Cast off three quarters round

One and three lead to the right

Left allemande

SINGING CALL*

WALKIN' WITH SUGAR

By Bill Green, Hacienda Heights, California

Record: Hi-Hat 347, Flip Instrumental with Bill Green

OPENER, MIDDLE BREAK, and ENDING

All four ladies chain

And then you rollaway

All circle left

Around the ring that way

You'll rollaway and weave around the town

Meet your little sugar do-sa-do around

Men star left until you find your miss

Box the gnat and swing

And I'll sure say this*

Promenade sugar right down the street

While all the birdies say

Tweet tweet tweet

ALTERNATE

***And you can steal a kiss**

FIGURE

Heads up and back

Do a full square thru

Count four hands (and do a)

Right and left thru

Dive to the middle do-sa-do around

Swing thru and then

Balance up and down

Boys trade box the gnat

Go right and left thru

Pass thru

Swing the corner waitin' for you

Promenade sugar right down the street

While all the birdies sing

Tweet tweet tweet

SEQUENCE: Opener, Figure twice for heads,

Middle Break, Figure twice for sides, Ending

GEORGE ELLIOTT'S

THIS SEEMS LIKE A GOOD TIME for nostalgia and this month George goes *way back* to develop a series on single and double bow knot. In order to refresh your memory, the movement works in this manner. For a simple set-up, the two head couples go out to the couple on their right, circle four. Then the head men leave their girls and go home alone, while the side couples open up in two facing lines of three with (in this case) a man in the center and a lady on each side.

Holding the near hand of each lady, the man will raise his right hand and allow the girl on his right side to walk across counter-clockwise to the left. Simultaneously, the girl on the left side will duck under the arch made by the man's right hand, the man will duck under his own arm, and the line will have changed its facing direction to face the outside of the square. This, basically, is a single bow knot.

For a double bow knot, the movement is repeated, this time with the lady on the left of the man making an arch with him, as the lady on the right moves counter-clockwise and under the arch. The man ducks under, and the line once again faces the center of the set. The two movements together total a double bow knot. In the figures that follow, variations of these two movements are used.

One and three bow and swing
Go round and round with the pretty little thing
Take your girl to the side of the town
And circle four
Leave that girl in a line of three
And get back home where you should be
Forward six and back you trot
Now a single bow knot
Right hand over left hand under
Then turn to the left go single file
Go round one
Pass thru single file
Turn left go round one
Make a line behind him do
Forward eight and back with you
Just the men dixie chain
First go left next go right
Go round one and line up four
Forward eight and back once more
Girls pass thru and separate
Go round one
Come into the middle a left square thru
Go all the way
When you come down
Find old corner a left allemande
Partners all a right and left grand

One and three go forward and back
Same girls go out to the right and circle three
Ladies break and make two lines
Forward six and back you trot
Tie those girls in a double bow knot
Right hand over left hand under—(don't let go)
Left hand over right hand under—(don't let go)
Right hand over left hand under (let go)
On to the next
Circle again (ladies break to a line)
Forward six and back you trot
Tie those gals in a double bow knot
Right hand over left hand under
Left hand over right hand under
Right hand over left hand under
On to the next
Circle three
Ladies break and make a line
Forward six and back you trot
Tie those gals in a double bow knot
Right hand over left hand under
Left hand over right hand under
Right hand over left hand under
Now its tied so circle three
Make an arch and shoot that pretty
girl back to me
(Gent makes arch with original partner
and ducks other gal thru arch back to her partner)

Forward eight and back with you
One and three a right and left thru
Turn the girl and don't you fall
Four ladies chain go cross the hall
Face to the middle and don't get lost
Two head ladies chain across
Head gents
Take your corner and your partner
Now forward six and back you trot
Pass thru for a single bow knot
Right hand over left hand under
To a left allemande
Partners all a right and left grand

Forward eight and back to town
Head ladies chain three quarters round
Side men turn 'em an arm around
Now roll away when you come down
Now forward six and back you trot
Pass thru for a single bow knot
But don't let go
Now make a ring and circle left
Forward eight and back like that
Four ladies chain the inside track
Turn the girl and chain 'em back
Head gents and a brand new girl
Up to the middle and back
Same four star thru
Then a right and left thru
Turn the girl and pass thru
Star thru and same ladies chain
Same ladies lead a dixie chain
Girls left and boys right
Find old corner a left allemande
Partner right a right and left grand

(Next page, please)

(One last Elliott)

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the side of the town
Circle up four and don't fall down
Leave the girls in a line of three
And get back home where you should be
Forward six and back you trot
Now pass thru—a single bow knot
Right hand over left hand under
Lone gents pass thru and turn back
Now a left allemande
Partners all a right and left grand

DIXIE GRAND

By Mr. and Mrs. R. J. Hutchinson,
Whitby, Ontario, Canada

Two head ladies chain to the right
Heads lead right make a line
Pass thru
Wheel and deal
Double pass thru
Face the center back away
Forward and back pass thru
Wheel and deal
Double pass thru face the center
Join those hands circle left
Back by the right
Men turn back Dixie grand
Right left right
Left allemande

SINGING CALL *

SWEET THANG

By Jewel O'Brien, Birmingham, Alabama

Record: Jewel 141, Flip Instrumental with
Jewel O'Brien

Join hands circle left 'til sundown
Left allemande and weave the square
You can bet your bottom dollar
You box the gnat
Girls star left out there
Star promenade ole sweet thang around
Ladies roll a half sashay
Heads wheel around do a right and left thru
Star thru do-sa-do make a wave
** Balance eight chain five
Has anybody here seen ole sweet thang
Swing corner round and then
Allemande new corner
Do-sa-do your own
Gents star left out there
Right hand turn ole sweet thang
Left allemande
Promenade the square
You better take my advice
And swing 'er real nice
Or she won't swing you tonight
** Circle left

Tag:

You'd better take my advice
If you blink more than twice
You'd better have something in your eye

SEQUENCE: Figure twice with heads,
Figure twice with sides

#1 SHORT CLOVERLEAF TO LEFT ALLEMANDE

By Joe Boykin, Phoenix, Arizona

Four ladies chain three quarters
Turn the girls and roll away
Heads go forward and back
Turn thru and separate
Around one and into the middle
Box the gnat pull by
Left turn thru back to the center
Left turn cloverleaf down the middle
Left allemande

SINGING CALL *

8 MORE MILES

By Bill Ball, Torrance, California

Record: Windsor 4872, Flip Instrumental
with Bill Ball

OPENER, MIDDLE BREAK, and ENDING

All four ladies star by the right
Full around that square
Turn a partner by the left
Do-sa-do with the corner there
Come back home
Box the gnat pull 'er by I say
Left allemande go forward two
Go right and left that way
Turn back one pull 'er by and
You go left allemande
Do-sa-do with your partner
Then promenade the land
*She's the kind that you can't find
A ramblin' thru the land
I'm on my way this very day
To win her heart and hand
ALTERNATE

*From Portland east to Portland west
Back along the line
I'm goin' back to the place that's best
The old home town of mine
Eight more miles to Louisville
It's comin' into view
Eight more miles down the road
I'll never more be blue

FIGURE

Heads promenade half way around
And side ladies chain
Heads to the middle
Do-sa-do go all the way around
You spin the top in the middle you do
And when you're set to go
**Well turn thru
Star by the left
With the sides around you go
Go all the way around
Men turn around and you go left allemande
Pass by one swing and whirl (do-sa-do)
Then promenade the land
I knew some day that I'd come back
I knew it from the start
Eight more miles to Louisville
The hometown of my heart

**Box the gnat pull 'er by
Start left around you go
SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Ending

SQUARE DANCE SPECIALTIES by *Sets in Order*



BINDERS

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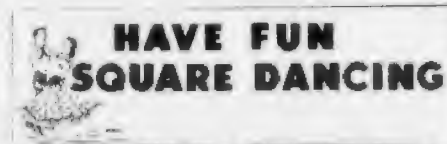
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(Letters, continued from page 3)

ways enjoyed it, as well as the wonderful people we've met square dancing.

There is one thought that keeps recurring to me: it seems that so-called High Level square dancing puts emphasis on speed for speed's sake. Therefore, if I wanted to become a High Level round dancer, would I have to do the Waltz as fast as possible? . . .

C. W. Geisheck
Pinellas Park, Fla.

Dear Editor:

I commend Sets in Order Magazine and the Twirling Eights of Falls Church, Va., for the article appearing in the Dancer's Walkthru of the March issue.

Many times very deserving and dedicated club members are taken for granted. This article shows how, with very little effort on the part of the Executive Committee, these members may be rewarded and recognized for their interest and service to their club.

Club callers are also often overlooked. Altho' he may be a paid employe of a club, he and his wife often become beloved fixtures who are always there. This would seem the time to

consider him for special recognition. An Honorary Membership Award would show the club's appreciation and express the continued warm association between caller and club.

What about new callers? When a new caller springs from a club he must attend schools, workshops and meetings. He spends many hours practicing and learning square dance procedure. Eventually he will be instructing beginner classes . . . It would certainly be a very warm courtesy to recognize the efforts of this new caller who will do so much to promote square dancing fun and friendship in future years . . .

Barbara McDermott
Rowland Heights, Calif.

Dear Editor:

The fact that life is a very precious gift, one we're very apt to take for granted, was never more forcibly brought home to the Golden State Square Dance Campers than when they heard of the sudden passing of our President Elect's better half, Terry Cavanaugh. Co-chairmen, with Bob and Lynn Long of the upcoming Camporee, Terry was covering a meeting of the Federation of Camping Associ-

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ations when she was taken ill. Practically a charter member, creator of lovely square dance dresses and of our banners, Terry's passing was a shock to us all. Frank Cavanaugh suggested that the Vice-President Elect move up so on March 31, Alice and Joel Spivey were installed . . .

Peg Tirrell
Cresskill, N. J.

Dear Editor:

The Fountain City Squares of Bryan, Ohio, are situated just 10 miles south of Ohio Turnpike at West interchange. This summer, when the National Convention is in Philadelphia, just a day's drive from here, we thought that square dancers might be traveling thru here and club members have opened their homes to guests. If people have trailers, we live on a farm with plenty of parking area. If any of your readers are interested, please have them write us for directions.

Mrs. Ralph Culler
R. R. #3, Bryan, Ohio

Dear Editor:

. . . We were very pleased that you could use our game (The Dancers' Walkthru, March SIO). We enjoy every copy of Sets in Order

and often go back months later for an old copy for some article that impressed us. It is a very good publication.

Eileen and Larry Perotti
Colorado Springs, Colorado

Dear Editor:

It was so nice to read in Sets in Order the remarks of Lanny McQuaide of Columbus, Ohio and Gene Norris of Washington, D.C. in regard to the T.V. Square Dance Series. We sincerely hope it has given a boost to square dancing in both areas.

It was thru Sets in Order that the availability of this series became known—and thru Sets in Order we found out where we went. Sets in Order is truly the link between square dancers across the nation—and the world. Thank you!

Johnny and Bee Schultz
Phoenix, Arizona

Dear Editor:

I would like to thank you and Sets in Order for featuring me as Caller of the Month in the April issue. It is an *honor* and I feel such great pride in being featured in such a pleasureable and worth-while magazine.

As I write this, I think of the years we have enjoyed and looked eagerly ahead to each is-

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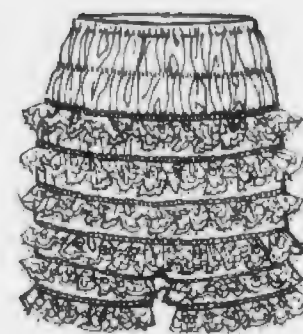
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sue and never expressed our thanks before. Please accept this big "Thank you" for the *many* enjoyable moments we have had receiving your magazine.

Jon Jones
Arlington, Texas

Dear Editor:

I have been an avid reader of Sets in Order for several years now. My husband is in the Air Force and we travel a great deal and have always leaned heavily on your magazine to keep us in the square dance picture. This was

especially the case recently when we served in Izmir, Turkey. You were kind enough to advise us to obtain Bob Ruff records to aid us in teaching a group there. We are glad to say that now they dance regularly at the Service Club at Cighi Air Force Base—with a real live caller...

Sagemary Perkins
Columbus AFB, Miss.

Dear Editor:

May I suggest that your callers not misinterpret the statement, "I can't hear you."



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JERRY HAAG



THE HICKMAN'S

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The one thing in a call that should be emphasized is *what the dancers are to do* but so often this is slurred over only to see the caller

go into ecstasy over his lingo. I know of a number of callers who were never asked to return because the dancers had so much difficulty understanding them. Our caller holds the mike against his chin and just under his lower lip—and we have no trouble whatever understanding him.

O. F. Dormeyer
 San Francisco, Calif.

Dear Editor:

Since we are the fortunate American couple mentioned in the letter in the January Sets in

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Order from Takatoshi Ozaki of Tokyo, Japan, we too wish to express our gratitude to you for publishing the article in June 1966. But for the invitation extended in that article we would have missed one of the most memorable experiences of our square dancing lives—the 6th International Square Dance Convention at Nikko, Japan. Just visiting the lovely mountain resort of Nikko, with its spectacular ancient shrines as well as its three monkeys of “hear, speak and see no evil” fame, would be a highlight—but having the added pleasure of square dancing

made it truly something to remember always.

We are members of the Magic Valley Square Dance Association and the Chuck Wagon Square Dance Club and like most Texans we take pride in our reputation for friendliness but we found the cordial treatment and gracious hospitality extended to us by all Japanese people in general and by His Royal Highness, Prince Mikasa and all the other square dancers in particular, equal to our Texas brand.

Having absolutely no knowledge of the Japanese language, we joined our first square

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with "butterflies in our stomachs" but when the music began, the caller quickly dispelled our fears as we realized an "allemande left" is the same the world over.

Our special thanks go to "Tak," who took time out from his duties as caller and president of the Lucky Eight Squares of Tokyo to help us with special travel arrangements and all sorts of personal problems and to caller Don Wilcox and his taw Rene for taking us under their wing. The contacts we made and the memories we brought home with us have proved beyond a doubt that square dancing is FUN.

Frances and "Tony" Roush
Harlingen, Texas

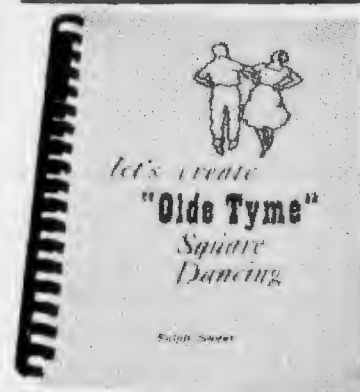
Dear Editor:

...Sets in Order keeps getting better all the time and I sure look forward to getting each issue. The Workshop is always useful and I've found that the Record Review is generally pretty accurate in its ratings.

W. R. "Dixie" Welch
Williams AFB, Arizona

Dear Editor:

Has Sets in Order ever been called the Encyclopedia of Square Dancing? If not, it



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well could be, for sooner or later the information or ideas one needs seem to be right there like a helping hand.

With this in mind, would like to pass on the word of an unusual but most successful dance held recently in our area. The callers' wives of Reno and Sparks had one meeting where they wrote the name and phone number of their callers on a slip of paper. These were put into a hat and then names were drawn. The name of the caller drawn was the caller each lady would sponsor. We have 15 callers and it was

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decided it would be fun to have all singing calls... The names we drew were a secret till we met at the dance. Each caller's wife received a corsage from her own husband and small door prizes were called Pink Elephants. The room was lighted with a soft blue light and the dance turned out to be a great success. We wives had the best time of all, as "middle-men," for the pleasure of the square dancers and callers in our area.

Maudine Ingram (Mrs. Frank)
Reno, Nevada

(Datebook, continued from page 5)

June 24—Fairbanks F/D A-67 Centennial Fest.
Pioneer Hall Centenn. Site, Fairbanks,
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June 25—Waggin' Heels Trail In Dance
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June 25—Promen'aires Guest Caller Dance
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(Please turn to page 70)



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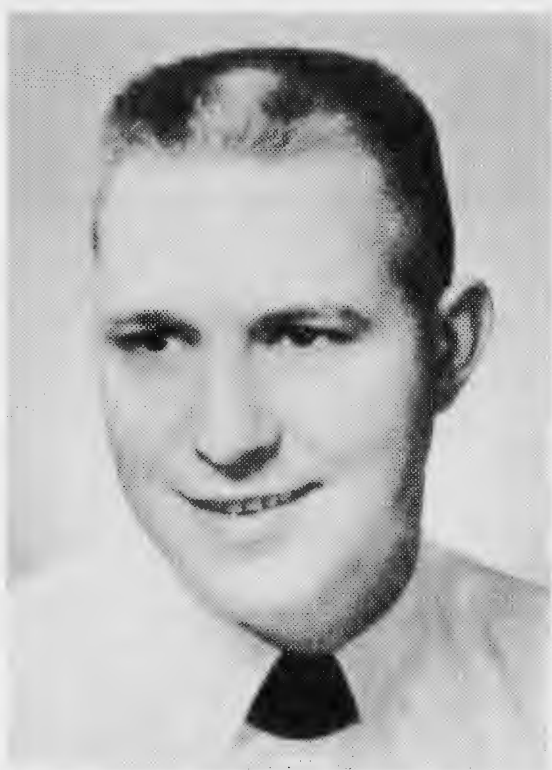
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In the spring of 1957 Jerry was commandeered to call for one of Cheyenne’s clubs and from then on he started attending workshops, others callers’ dances and reading all of the material about square dancing that he could get his hands on. In the fall he attended a week’s camp of Ed Gilmore’s in Colorado, with Al Brundage and Bruce Johnson also on the staff.

As his calling horizon expanded to include clubs and classes, he and his wife Sherry also took up round dancing and continue to try to keep abreast of both activities.

Since 1957 Jerry has called for dances, festivals and camps thruout the United States. He is club caller for two open clubs in Cheyenne, with guest callers on occasion. In Denver he is club caller for three closed groups and

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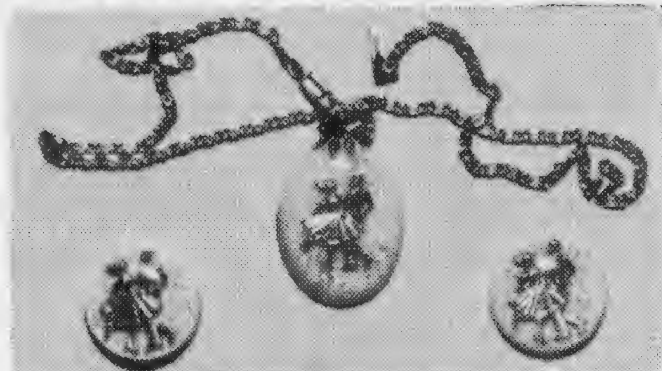
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has called for other clubs there. He is on the staff of such institutes as Boyne Highlands, Kirkwood, Lookout Mountain, Fun Valley, Chula Vista and has a weekend Dancerama at Estes Park, Colorado.

A recording artist for Wagon Wheel Records, Jerry was honored with a gold record on his recording of "Hey Li Lee." His most recent release is, "The Race is On."

Jerry is past president and past secretary-treasurer of the Colorado Northeast Callers Assn. and still active with them. Until this

year he was employed full time with the Wyoming Air National Guard but after much consideration he decided to give square dancing his full attention. Sherry accompanies her husband as much as she can and their two daughters Kari and Kelli (a truly "rhyming" family!) also enjoy square dancing.

QUICKIE

Caller Louis Calhoun in Square Dance Magazine (Chicago)—"We must realize that dancers participate in order to *dance*. They do not pay admission to *hear* a caller call."

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Eloise, with a background of ballet, tap and acrobatic dancing, was eager but Ray had his doubts until the fun of that first evening. The Appels had found a mutual enjoyment, became very enthusiastic and their interest grew rapidly along with their proficiency.

From that first class they formed many lasting friendships. They are particularly pleased, too, that all three of their children have enjoyed square dancing. Their son, Gary, even started calling squares until he departed for prep school.

Within a year after starting squares, Ray and Eloise were introduced to rounds and were soon enjoying both almost every night. As their interest in rounds grew, they started weekly practice sessions in their recreation room and Eloise had begun her round dance cueing career. The number of eager dancers soon outgrew the space, the group moved to a school and were named the El-O-Ray Orbiters.

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 - ST-104 Till My Get Up Has Got Up & Gone
J. Livingston
 - ST-105 Tonite We're Going To Do The Town—
Caller: Jack Livingstone
 - ST-106 Jack Knife—Caller: Bob Dubree
- Music by Fontana Ramblers



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The Appels have conducted basic and intermediate classes each year; are leaders for two clubs and one square dance group which has rounds between tips. They are members of Square Dance Assn. of Montgomery Co. and Tri-Rounds Teachers Council. They have traveled extensively as dancers, staffing many festivals, appearing on round dance panels, etc.

Ray is a civilian budget officer with the Air Force in the Pentagon but takes time out not only for teaching and dancing but, with Eloise to create rounds. Their latest: Wishing Rainbows to the popular tune, "Wish Me A Rainbow."

THIS WE LIKE

The stationery for caller Jon Jones of Texas bears the legend, "Square Dancing—An Expression of Joy."

CEDRIC PRIOR

Cedric Prior, who taught square and round dancing in many spots in Northwestern Ontario, passed away on March 12 at his home in Port Arthur. He had taught since 1953 and at one time was instructor at four clubs besides running a class for beginners. His friends say, "Square dancing was his life."



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ROUNDS OF THE MONTH

Rounds of the month as selected by various organizations for the month of March came out like this: RDTC of Washington, D.C.—Kentucky Waltz (Easy); Chanson d'Amour

(Int.); U-3 (Adv.). No. Calif. Callers—I Ain't Got Nobody. RDTA of So. Calif.—Stockholm (Easy); Whispering Cha Cha (Adv.); Fraser Valley Assn.—B.C., Canada—Silver Dollar (also for April). S. W. Ohio Dancers Assn.—Heart Aches (S/D); Silk and Satin (R/D). Kentuckiana S/D Assn.—Yakity Axe (S/D); So What's New (R/D). North Dakota S/D Clubs—Silver Dollar. Ind. R/D Council—I Ain't Got Nobody—and the same for Iowa State Fed. Bow and Swing Magazine in Florida—Ballin' the Jack.

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(On the Record, continued from page 6)

ROW ROW ROW — Top 25144

Key: A **Tempo:** 131 **Range:** High HC

Caller: Herb Keys **Low LB**

Music: Standard 2/4 — Guitar, Accordion, Celeste, Banjo, Drums, Bass

Synopsis: (Break) Do-sa-do corner — see saw partner — circle — ladies roll away — ladies roll away — allemande — weave by two — promenade. (Figure) Ladies chain three quarter — four ladies chain — heads swing thru — centers trade — star thru — swing — allemande — walk by one swing — promenade.

Comment: A fast moving, well played instrumental of an old standard tune. A contemporary pattern that has good timing. Rating: ☆☆

TONIGHT WE'RE GOING TO DO THE TOWN —

Square Tunes 105

Key: C **Tempo:** 124 **Range:** High HD

Caller: Jack Livingston **Low LC**

Music: Country 2/4 — Guitars, Drums, Bass

Synopsis: (Break) Do-sa-do corner — see saw partner — circle — allemande — partner right — men star left — partner right — allemande — do-sa-do — promenade. (Figure) Head (side) ladies chain — same four square thru — swing star thru — Frontier whirl — cross trail — allemande — do-sa-do — swing corner — promenade.

Comment: Standard well timed dance patterns. Adequate music to the slow side in tempo.

Rating: ☆

8 MORE MILES — Windsor 4872*

Key: C **Tempo:** 126 **Range:** High HA

Caller: Bill Ball **Low LC**

Music: Western 2/4 — Guitar, Trumpet, Piano, Accordion, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Well played music, a well known country tune, and good danceable routines.

Rating: ☆☆☆+

ST. JAMES INFIRMARY — Windsor 4871

Key: D **Tempo:** 126 **Range:** High HD

Caller: Dave Taylor **Low LD**

Music: Standard 2/4 — Trumpet, Guitar, Accordion, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — do-sa-do — four ladies promenade — partner right — allemande — weave — promenade. (Figure) Head (sides) right and left thru — half square thru — eight chain thru — corner swing — allemande — promenade.

Comment: A good instrumental of an old standard blues tune. There are two dances to this tune this month. The routine on this is quite danceable.

Rating: ☆+

SQUARE DANCE BLUES — Grenn 12091

Key: C **Tempo:** 125 **Range:** High HC

Caller: Earl Johnston **Low LC**

Music: Standard 2/4 — Trumpet, Clarinet, Piano, Guitar, Drums, Bass

Synopsis: (Break) Allemande — allemande thar — shoot star — allemande thar — shoot star — weave — promenade. (Figure) Heads (sides)

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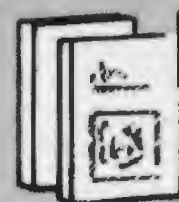
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REDWOOD HOUSE OF MUSIC
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RITE NOTE MUSIC STORE
12418 S. Hawthorne Blvd., Hawthorne

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3600 — 33rd Avenue, Sacramento 95824

★ CANADA

DANCE CRAFT
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34 Norman Crescent, Saskatoon, Sask.

THE SQUARE DANCE POST
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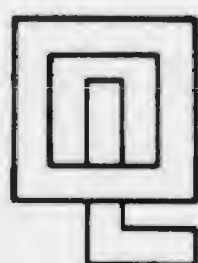
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SL-124 CUTIE Caller: Dick Enderle

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half sashay — star thru — Frontier whirl — pass thru — split two — round one — right hand star — allemande — do-sa-do — corner swing — promenade.

Comment: Another dance to the tune St. James Infirmary. This is equally good, both as to the fine instrumental and the routine. This one is one note lower in key. Rating: ☆+

WALKIN' WITH SUGAR — Hi-Hat 347*

Key: E flat **Tempo:** 128 **Range:** High HC
Caller: Bill Green **Low LE**

Music: Standard 4/4 — Clarinet, Piano, Trumpet, Banjo, Celeste, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: A swinging 4/4 instrumental of an old standard tune. The dance patterns are well timed, contemporary, and have good word meter and lyrics. Rating: ☆☆+

"LOVE MAKES THE WORLD GO ROUND"

Blue Star 1805

Key: E Flat **Tempo:** 123 **Range:** High HE
Caller: Andy Andrus **Low LE**

Music: Standard 2/4 — Trumpet, Guitar, Piano, Trombone, Drums, Bass, Saxophone

Synopsis: (Break) Do-sa-do corner — see saw partner — gents star right — partner left — allemande thar — slip the clutch — allemande — weave — do-sa-do — promenade — swing. (Figure) Head ladies chain — heads promenade half way — square thru — do-sa-do — swing thru — box the gnat — pull by swing — promenade.

Comment: A good tune, well played music, and a fine routine. It is slower than usual and the music is recorded about 2 notes higher than most records. Rating: ☆☆

CURRENT BEST SELLERS

Fifty-one dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-May.

SINGING CALLS

Coney Island Washboard

Gal

Grenn 120894

Big Sombrero

Wagon Wheel 304

Where Is The Circus

Windsor 4870

No More No Less

Hi-Hat 344

With three tying for fifth place

When My Blue Moon

Blue Star 1799

Turns To Gold

Hi-Hat 341

El Paso

Wagon Wheel 204

The Race Is On

ROUND DANCES

Ballin' The Jack

Grenn 14093

Road Runner Two-Step

Hi-Hat 836

Silver Dollar

Hi-Hat 833

Mexicali Rose

Grenn 14088

Spaghetti Rag

Hi-Hat 831

**RECORDS****Local Dealers****PUBLICATIONS****CATERING TO SQUARE DANCERS****★ MICHIGAN**

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433 N. Washington Avenue, Royal Oak

B Bar B WESTERN SUPPLY
315 Main Street, Rochester

CROSS TRAIL RECORD SERVICE
12130 Center Road, Bath 48808

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LOUISE MUSIC SHOP
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★ OHIO

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No. Ridgeville 44039

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RANCHLAND RECORD SHOP
R.D. 3, Mechanicsburg 17055

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17 So. 1st St., Bradford 16701

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★ TEXAS

CEE VEE SQUARE DANCE SHOP
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★ WASHINGTON

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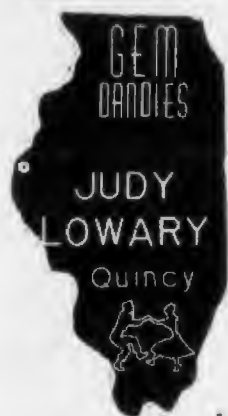
DECKER'S RECORDS
E. 3936 17th Ave., Spokane 99203

★ WISCONSIN

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JACK KNIFE — Square Tune 106

Key: F Tempo: 136 Range: High HD
Caller: Bob Dubree Low LF

Music: Country 2/4 — Guitars and bass

Synopsis: (Break) Around corner — see saw — circle — allemande — partner right — men star — partner right — allemande — do-sa-do — promenade. (Figure) Heads promenade half — right and left thru — swing star thru — circle to a line — up and back — right and left thru — cross trail — corner swing — promenade.

Comment: A very small country style band. Recorded very fast and in a key that will be towards the high side for many callers. Good dance patterns. Rating: ☆

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"I USE TO LOVE YOU" — Kalox 1069

Key: F Tempo: 130 Range: High HC
Caller: Harry Lackey Low LC

Music: Western 2/4 — Guitar, Vibes, Clarinet, Banjo, Piano, Drums, Bass

Synopsis: (Break) Allemande — do-sa-do — promenade — head (side) couples wheel — star thru — do-sa-do ocean wave — swing thru — boys trade — girls U turn — promenade — side (head) couples wheel — cross trail — allemande — promenade. (Figure) Circle — four ladies chain — chain back — head (side) couples promenade half way — slide thru — pass thru — swing — allemande — do-sa-do — promenade. Rating: ☆☆

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These records available at the dealers listed on pages 57 and 59

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For brochure contact:

Mr. Dan Dedo 2505 Tonawanda Creek Rd. North Tonawanda, New York

Comment: An excellent tune and swinging music.
 Very well played. Routine is quite danceable.
 Rating: ☆☆

"SWEET THANG" — Jewel 141 *

Key: A & E **Tempo:** 126 **Range:** High HE
Caller: Jewel O'Brien Low LA

Music: 4/4 Western — Guitar, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: A real swinging "country blues" piece
 of music and combined with a well written
 dance pattern makes it an excellent change of
 pace. The higher of the two keys used will
 require that many callers "fake" the melody
 a bit but most should handle it. Rating: ☆☆☆+

LIVE AND LOVE — Hi-Hat 346

Key: E Flat **Tempo:** 127 **Range:** High HC
Caller: Red Bates Low LC

Music: Standard 2/4 — Trumpet, Clarinet, Piano,
 Banjo, Vibes, Trombone, Drums, Bass

Synopsis: (Break) Ladies chain — whirlaway —
 circle — allemande — forward two for thar
 star — slip clutch, allemande — do-sa-do —
 allemande — promenade. (Figure) Heads square
 thru — right and left thru — dive thru — pass
 thru — pass thru — swing thru — boys trade —
 box the gnat — right and left thru — dive thru
 — pass thru — swing — promenade.

Comment: A "get up and go" Dixieland style in-

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- 1801 — **I Was Just Walking Out The Door**
Caller: Marshall Flippo, Flip Inst.
- 1802 — **Cowboy's Sweetheart**
Caller: Jerry Helt, Flip Inst.
- 1803 — **Loggin' (Key of G, Hoedown)**
Susie (Key of A, Hoedown)
- 1804 — **Let's Go Slow Poke (Round)**
By Bunney & Nello Bondi
Wish Me A Rainbow (Round)
By Jimmy & Vivian Holeman
- 1805 — **Love Makes The World Go Around**
Caller: Andy Andrus, Flip Inst.
- 1806 — **Lockwood (Key of C, Hoedown)**
Tomball (Key of A, Hoedown)
- 1807 — **Old Phonograph Records**
Caller: Marshall Flippo, Flip Inst.
- 1808 — **Wish Me A Rainbow**
Caller: Andy Andrus, Flip Inst.
- 1809 — **Breezeway, Key A, Flip,**
Early Morning, Key G, (Hoedowns)

KEENO

- 2310 — **Round Robin**
Caller: Harold Bausch, Flip Inst.
- 2320 — **Omaha/Blue of the Night**
Rounds by Lloyd & Maizie Poole
- 2330 — **Set Me Free**
Caller: Harold Bausch, Flip Inst.
- 2340 — **You Can't Stop Me**
Caller: Phillip Bausch, Flip Inst.

MUSTANG

- 116 — **Flowers On The Wall**
Caller: Mike Hayes, Flip Inst.
- 117 — **True Love's A Blessing**
Caller: Hubert Brasseaux, Flip Inst.
- 118 — **One Has My Heart**
Caller: Billy Brooks, Flip Inst.

LORE

- 1089 — **Ferris Wheel**
Caller: Emanuel Duming, Flip Inst.
- 1090 — **It's Like Having You Around**
Caller: Johnny Creel, Flip Inst.
- 1091 — **Truckload Of Starving Kangaroos**
Caller: Johnny Creel, Flip Inst.
- 1092 — **Louisiana Saturday Night**
Caller: Johnny Creel, Flip Inst.
- 1093 — **Count Me Out**
Caller: Emanuel Duming, Flip Inst.
- 1094 — **I Feel That Old Age Creeping On**
Caller: Johnny Creel, Flip Inst.

ROCKIN' "A"

- 1329 — **Square Dance Honeymoon**
Caller: Bill Wilson, Flip Inst.
- 1330 — **I Overlooked An Orchid**
Caller: J. P. Jett, Flip Inst.
- 1331 — **Further and Further**
Caller: Paul Childers, Flip Inst.
- 1332 — **Most Of All**
Caller: J. P. Jett, Flip Inst.
- 1333 — **Darling Dixie Lee**
Caller: Bill Wilson, Flip Inst.
- 1334 — **Bayou Baby**
Caller: Bill Wilson, Flip Inst.

BOGAN

- 1200 — **I'm Going Back**
Caller: Cal Lambert, Flip Inst.
- 1201 — **For You and Me The Sun Will Shine**
Caller: Ham Wolfram, Flip Inst.
- 1202 — **Wish You Were Here**
Caller: Cal Lambert, Flip Inst.
- 1203 — **Tag-A-Long**
Caller: Cal Lambert, Flip Inst.

SWINGING SQUARES

- 2330 — **While I'm Gone**
Caller: George Peterson, Flip Inst.
- 2331 — **Hang Your Heart On a Hickory Limb**
Caller: Bill Saunders, Flip Inst.
- 2332 — **Take Me Back to Tulsa**
Caller: Chuck McDonald, Flip Inst.
- 2333 — **Hello Mary Lou**
Caller: George Peterson, Flip Inst.
- 2334 — **All I Do Is Dream Of You**
Caller: Johnny Reagan, Flip Inst.
- 2335 — **Lumberjack**
Caller: Carl Brazier, Flip Inst.

BLACK MT.

- 001 — **After Party Record**
- LP 10000 — **Hashin' It Up With Les Gotcher**
- 217 — **Tennessee Gal**
Caller: Selmer Hovland
- 218 — **John Henry**
Caller: Frank Lane

SQUARE-N-ROUND

- 556 — **Load The Boat/Gimmicks**
Caller: Les Gotcher
- 557 — **Cross-Cross Swing/Slide It Man**
Caller: Les Gotcher
- 558 — **Slide The Wave/Dixie Daisy**
Caller: Les Gotcher
- 559 — **Rotary Tea Cup Chain/Hash'n It Up**
Caller: Les Gotcher
- 560 — **Dixie Turn Thru/This And That**
Caller: Les Gotcher

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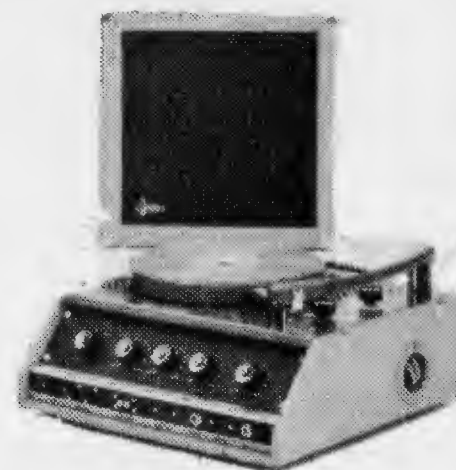
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strumental and a fast moving, close timed routine that has excellent word meter.

Rating: ☆☆☆+

"COUNT ME OUT" — Lore 1093

Key: G Tempo: 127 Range: High HC
 Caller: Emanuel Duming Low LB

Music: Western 2/4 — Saxophone, Guitar, Accordion, Organ, Bass, Drums

Synopsis: (Break) Ladies chain three-quarters — ladies chain three-quarters — circle — allemande — do-sa-do — allemande — weave by two — swing — promenade. (Figure) Heads (sides) square thru — do-sa-do — ocean wave — swing thru — men trade — box gnat — right & left thru — half sashay — corner swing — promenade.

Comment: A country tune and an adequate instrumental. The dance patterns are contemporary, well timed, and fun to dance.

Rating: ☆☆

"NOBODY" — Top 25143

Key: E Flat Tempo: 126 Range: High HC
 Caller: Ben Baldwin, Jr. Low LB

Music: Standard 2/4 — Guitar, Trumpet, Piano, Clarinet, Drums, Bass

Synopsis: (Break) Ladies chain — circle — half sashay — circle — half sashay — allemande — right and left grand — do-sa-do — allemande — promenade. (Figure) Allemande — allemande — shoot star — box the gnat — do-sa-do — walk by — corner swing — allemande — weave



AN INVITATION!!

Are You Visting **Ottawa, Canada's Capitol**, This Year?
 You Are? ... Good! Then Be Our Guest!!

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Square Dancing Every Wednesday from June 7th to August 30th
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Sponsored By The Ottawa Square Dance Association
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For further information about Square Dancing in Ottawa call Catherine McMorran
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THIS SUMMER

LEARN TO CALL AND TEACH

SPECIAL NOTICE

Bob Ruff will be available during July and August for special in-service courses using this album. For information, please write to Sets in Order.



USING
THIS
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\$5.95

This brand new instructional package is designed especially to teach people how to square dance. It was created by Bob Ruff who does the calling and Jack Murtha, both of whom are accomplished square dance callers and professional teachers. With this album anyone can teach others how to dance. The basic movements are presented in a well-planned, progressive manner which will tend to make the learn-

ing period a delight. The package includes a 12-inch LP recording augmented by illustrated instructions for each one of the fundamental movements danced on the record.

By listening to the calling and observing the methods used, you can also *learn to call and teach*. Here is a wonderful opportunity to put your hobby into good use this summer.



BE SURE YOU HAVE THESE FOR SUMMER FUN

The regular clubs and classes may have slowed down for the warm weather but it's an ideal time to go out into the patio, gather a few friends together, and dance to some of your favorite callers. It's also a wonderful time to brush up on your round dancing. Here are some excellent suggestions for top-notch summer square dancing enjoyment.

ROUNDS

Polanaise/Dream Boat	3155
Jere/Mandolin Boogie	3156
Col. Bogey/Ipanema	3157
New From Old/Rosalie	3158
Vaya Con Dios/Teddy	3159
Red Carnations/The Whistler	3160
Amy/So Softly Softly	3161

ALBUMS WITH CALLS

Square Dance Party—L. Helsel	4001
A Night at Rinky Dinks— A. Kronenberger	4003
Square Dance Party No. 2—L. Helsel	4004
Square Dance Time—L. Helsel	4006
Dancing With Arnie on Cloud Nine— A. Kronenberger	4008
Helsel's A Poppin'—L. Helsel	4009
Paging Bob Page—B. Page	4010
Easy Murder—L. Helsel	4011
Basic Square Dancing No. 1—B. Ruff	4012
Basic Square Dancing No. 2—B. Ruff	4013
Basic Square Dancing No. 3—B. Ruff	4014
Let's Dance a Square—J. LeClair	4015

Sets in Order

RECORDS

At Dealers listed on pages 57 and 59.

Visit us at our booth in Philadelphia at the National Square Dance Convention and personally inspect this package.

Faulkner's

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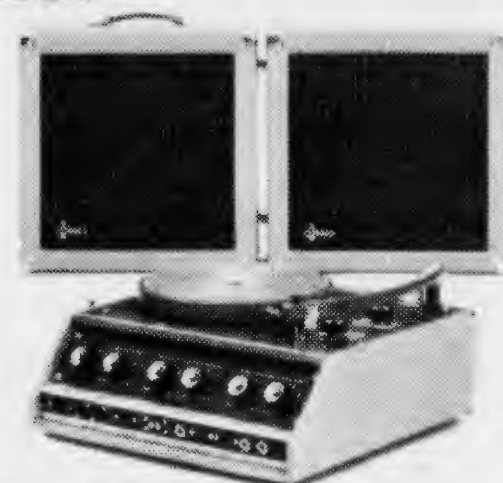
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— promenade.

Comment: Although the tune is a bit repetitive, the swinging instrumental plus excellent figures and lyrics makes this an interesting record.

Rating: ☆☆☆+

"EVERYBODY LOVES SOMEBODY SOMETIME"

Grenn 12090*

Key: E Flat Tempo: 124 Range: High HC
Caller: Ron Schneider Low LB

Music: Western 2/4 — Clarinet, Accordion, Guitar, Banjo, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: A well played instrumental, a currently popular tune and a good danceable routine

that goes 4 times thru. It will take a little practice to get in all the words in a line or two.

Rating: ☆☆☆

TOP TEN IN OHIO

In the March Buckeye Poll, as reported by Frank and Phyl Lehnert, the Top Ten Round Dances were these: Mexicali Rose, Chanson D'Amour, Strawberry Jam, Mannita Tango, Strangers in the Night, Five Minutes More, Desert Blues, Yakity-Axe, So What's New (Gardner) and, tied in 10th place, Prissy, Remember When, Heartaches, Dancing Shadows, Very Chic, Can't Stop Loving You.



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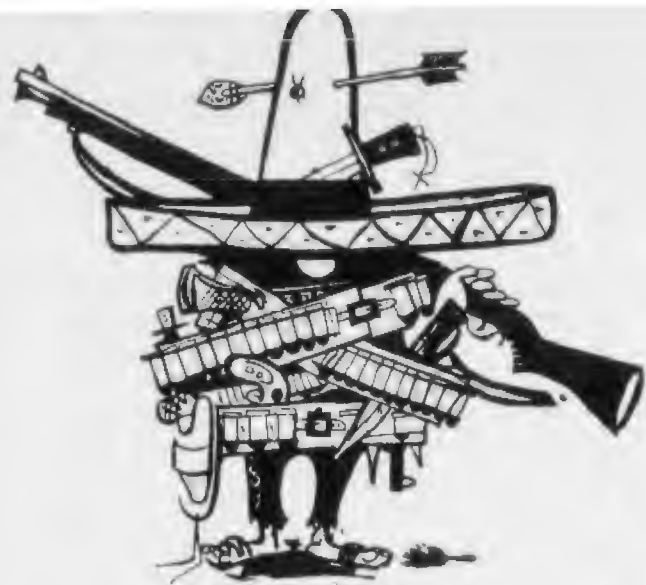
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 K-1069 I USED TO LOVE YOU Flip/Inst. Caller: Harry Lackey
 K-1068 WISH YOU WERE HERE Flip/Inst. Caller: Singin' Sam Mitchell
 K-2001 LET'S DANCE Long Play Caller: C. O. Guest

Also Another Great L.P. on KALOX

- K-2000 THE BEST OF KALOX Long Play Caller: Singin' Sam Mitchell

NOTE: In the previous issue we advertised **K-1070 HAPPY TRACKS**. Due to the the fact we found out four other companies were doing this, we don't feel the market can stand another one. So KALOX won't have one.



NEW ON LONGHORN

- LH-163 OH! HAPPY LUCKY ME Flip/Inst. Caller: Bailey Campbell
 LH-162 HONEY BEE Flip/Inst. Caller: Red Warrick
 LH-161 NINETEEN MINUTES TO GO Flip/Inst. Caller: Bill Peters

EXTRA SPECIAL: AFTER PARTY FUN WITH RAY BOHN

- LH-503 THE TRAVELING CALLER/THE CALLER'S WIFE
 Vocal & Music By: Ray Bohn

- LH-502 HOT ROD CALLER/ROUND DANCE MAN

OTHER AFTER PARTY RELEASES BY RED WARRICK ON LONGHORN

- LH-500 LET'S HAVE AN AFTER PARTY/OLD BUSTER
 LH-501 OUR NEIGHBOR/BUSTER HAS ARRIVED



NEW ROUNDS ON BELCO

- B-223 HE'LL HAVE TO GO Two-Step by: Jo & Ed Freeman
 BON BON Two-Step by: Fran & Oscar Schwartz

RECENT RELEASES ON BELCO

- B-222 ALL MY LOVE Two-Step by Irv & Betty Easterday
 HOMETOWN SWEETHEART Two-Step by Vaughn & Jean Parrish
 B-221 THE RACE IS ON Two-Step by Don & Pete Hickman
 LONESOME WALTZ Waltz by Al & Lee Woker

These records available at the dealers listed on pages 57 and 59



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LACKEY



BILLY
LEWIS



SINGIN' SAM
MITCHELL



C. O.
GUEST



BAILEY
CAMPBELL



RED
WARRICK

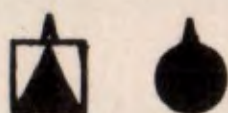
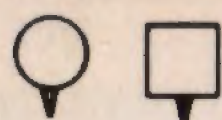


VERN
SMITH

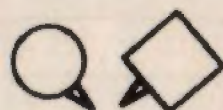
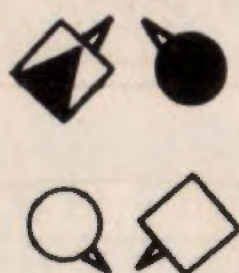


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BOHN

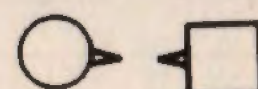
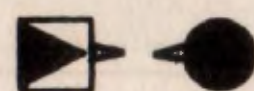
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①



②



③

EXPERIMENTAL LAB GRAND SPIN

ROSS CRISPINO OF NAPA, IDAHO has come up with a most challenging contribution built along the pattern of the Grand Square. Like the Grand Square the various parts must be memorized, and for that reason the movement is known as a *gimmick*.

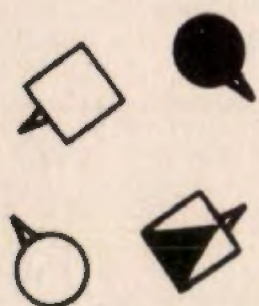
We're going to watch the head two couples (1) as they do the two parts of this figure, each of which takes 16 steps. Starting a slide thru (2) the dancers have changed partners and facing directions (3). For a moment the dancers are in an ocean wave formation (4) as they start to Spin the Top. Breaking in the

middle, both couples start a right hand turn (5). Next, the centers start their turn (6) as those on the outside move forward (7); instead of ending in an ocean wave, those meeting do a star thru (8), then walk forward (9) to the side position in the square. Here they do a frontier whirl (California Twirl) (10) and turn to face partner (11).

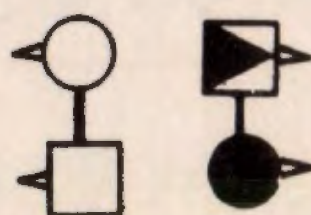
Backing away from the person they face (12) they take four steps, then turn a quarter (13) to face the head position. Walking forward toward the head (14) they do sa do (15) with the person they meet. Still facing that person they make contact (16), do a star thru (17), and end at head-couple positions once again (18).

The total number of steps for the complete

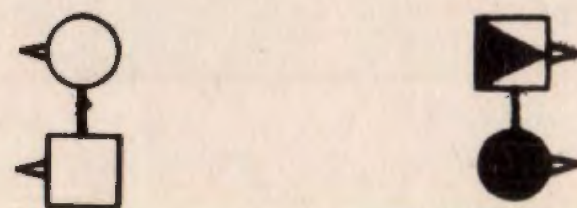
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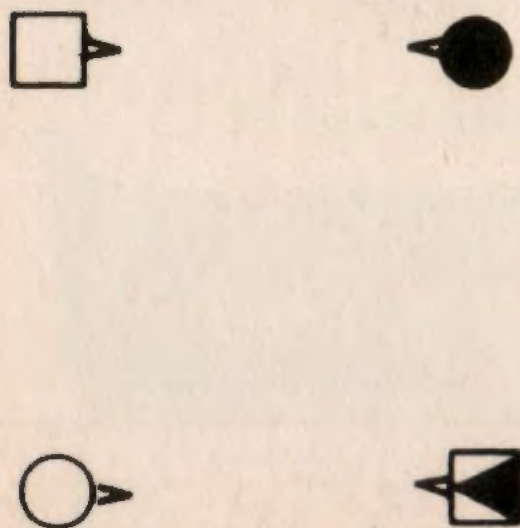
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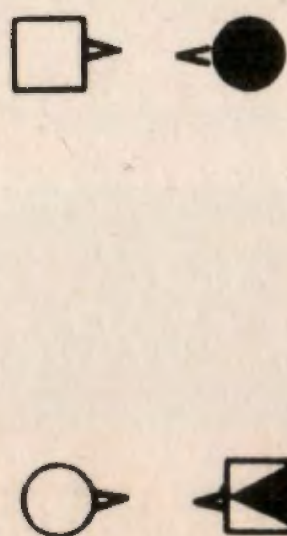
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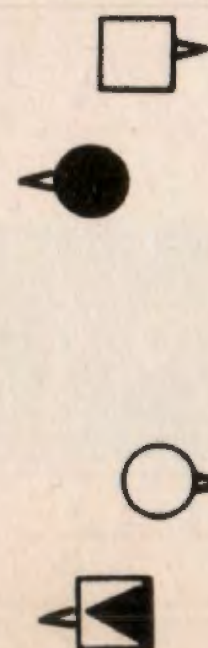
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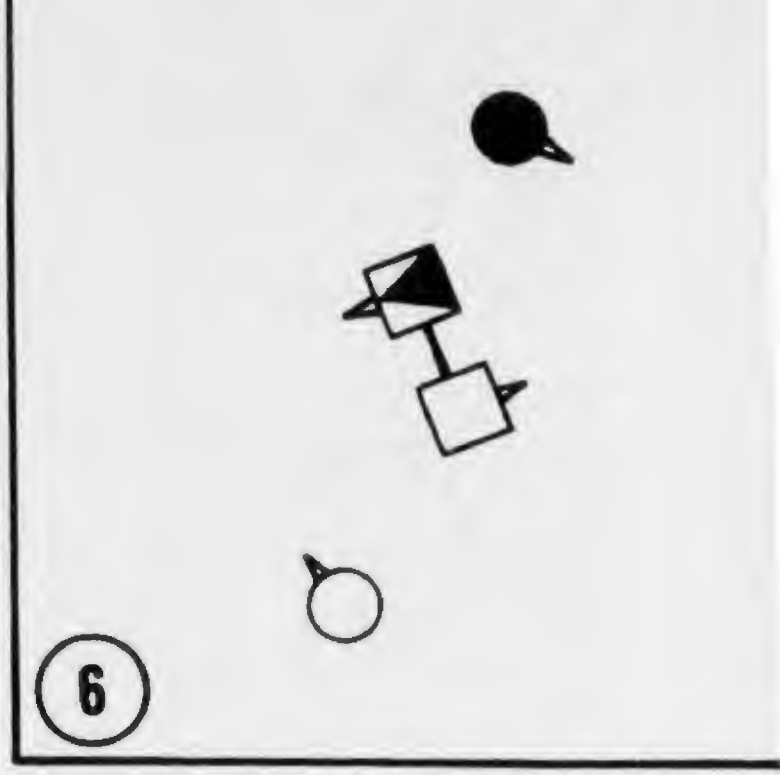
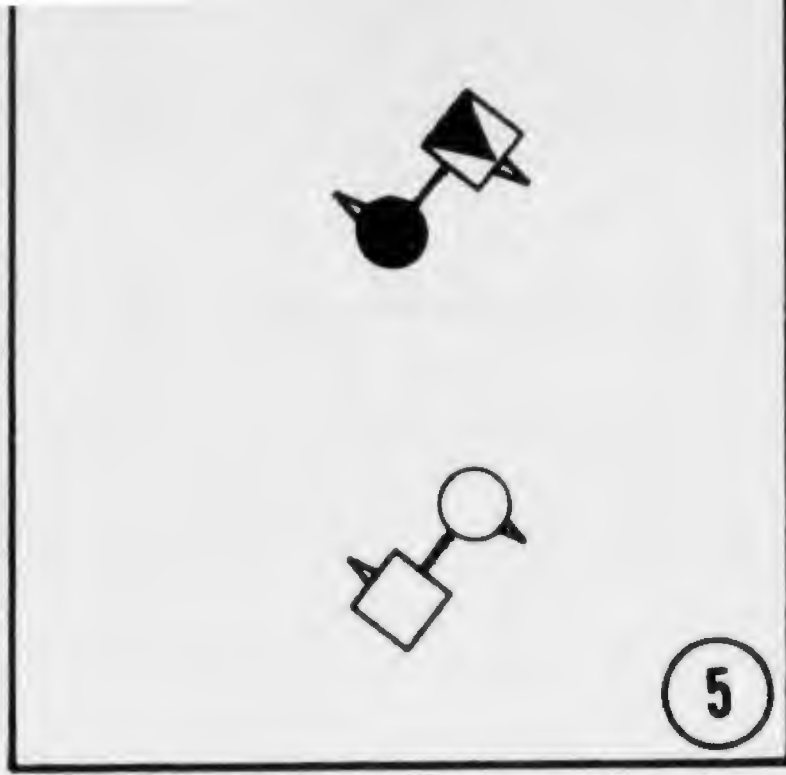
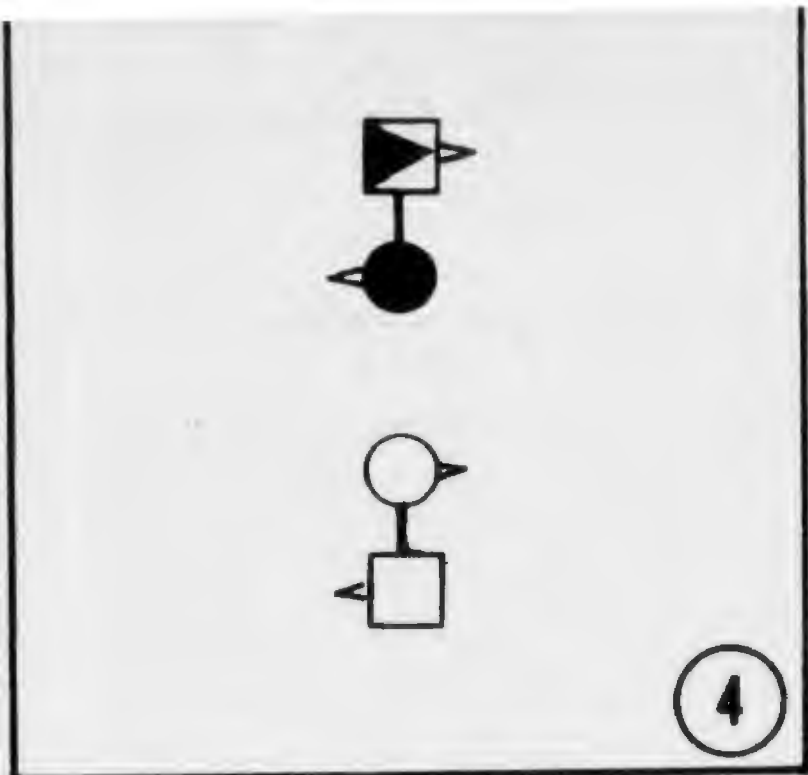


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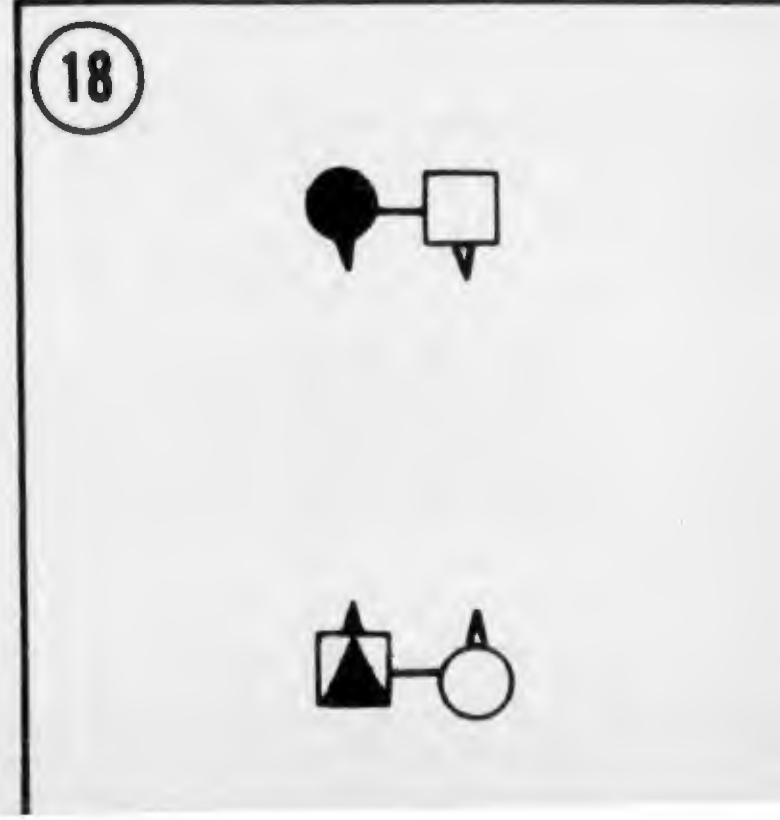
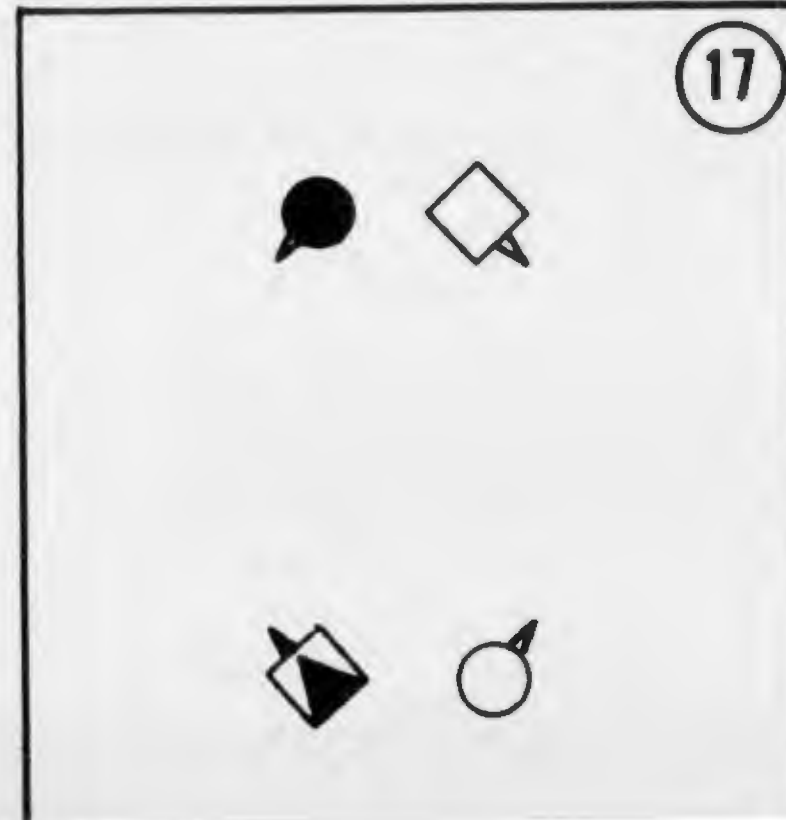
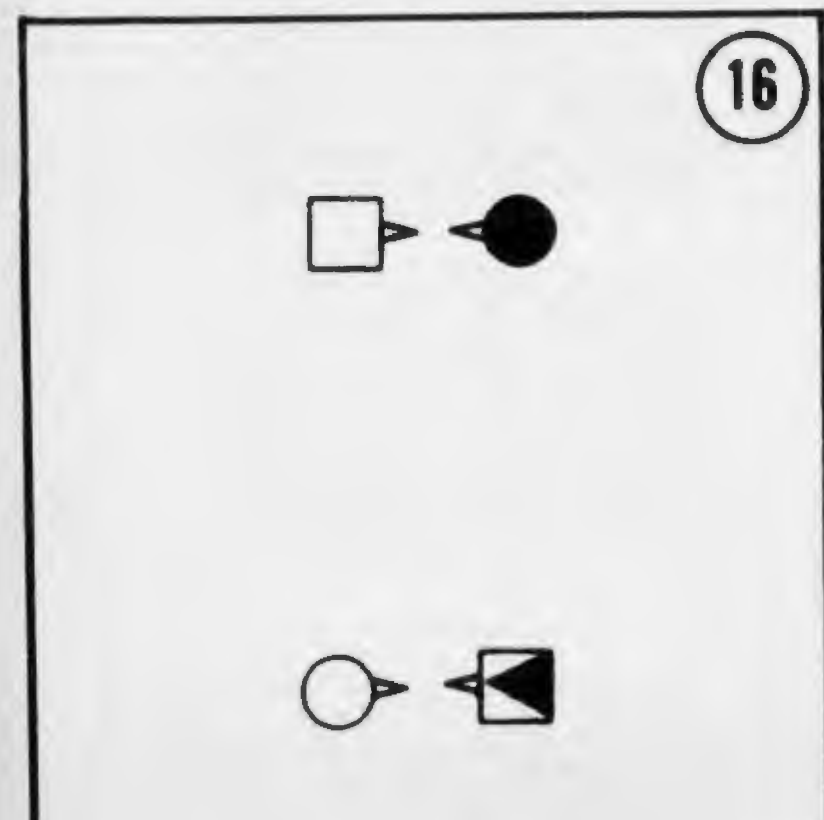
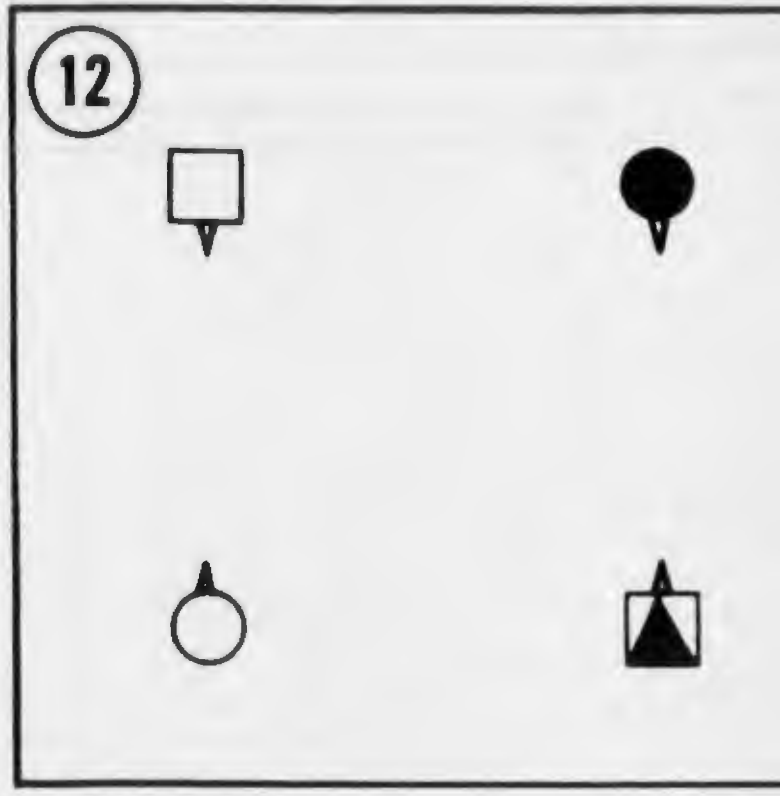
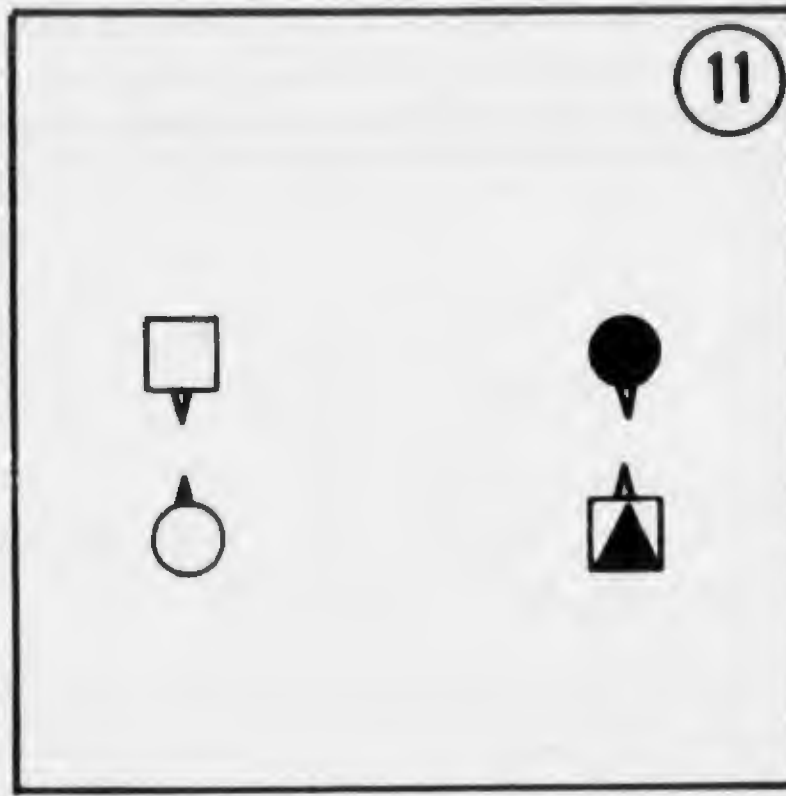
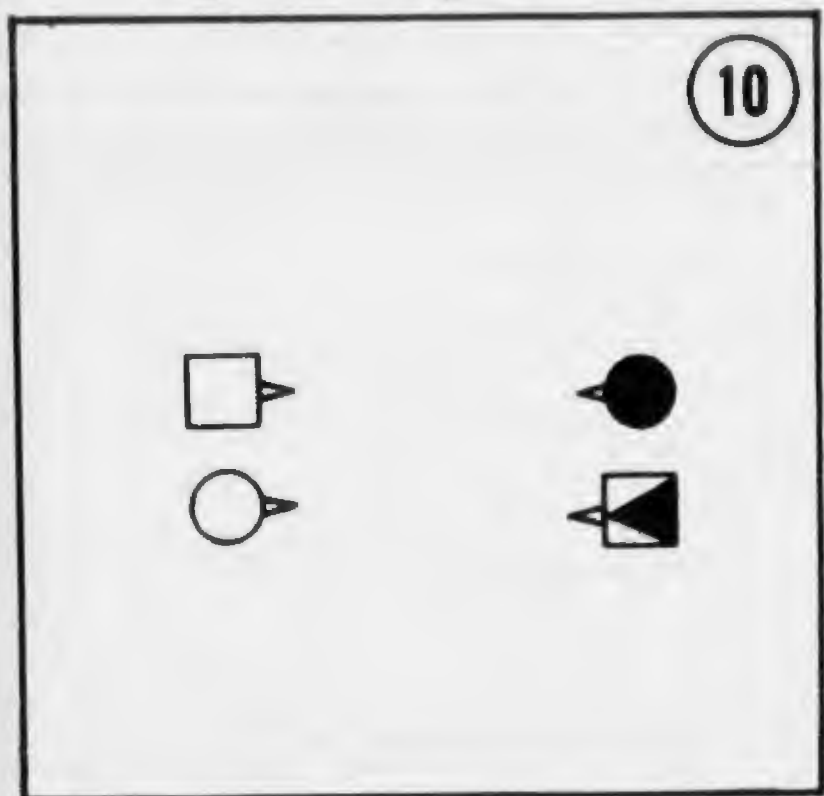
movement is 32, just as it is for a complete Grand Square or Grand Prowl. As the heads move in to start the figure, side couples will start the counterpart by facing their partner (11), back away four steps, turn a quarter, move forward and do sa do, then star thru and face the set, as shown in Illustrations 12 through 18. As the head couples complete their Spin the Top (7), star thru, and move out of the center of the square (9), the side couples, now at the head position, move into the center to start their slide thru (2).

The head couples will do their portion of the dance twice through as shown in the pictures. The side couples starting with Fig. 11 will continue on through Fig. 18, then start at Fig. 1 and go through Fig. 10, then repeat

the entire sequence to end simultaneously with the completion made by the heads.

Although this may sound a bit complicated, the results are nothing short of sensational. They require a bit of memory work on the part of the dancers but do utilize only those figures already known to experienced dancers. If you are looking for good workshop material, try this on for size.

As a rule these experimental labs are illustrated with photographs of "live" dancers. To be a little different these past two months, we've used drawings and diagrams. This has been in answer to a number of requests expressing the feeling that diagrams are easier to follow. Of course there are feelings on both sides and if enough people drop us a post card we'll be happy to also use photographs of the dancers. — Editor





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(Datebook, continued from page 50)

July 7-9—3rd International S/D Festival

Audit. and Arena, Long Beach, Calif.

July 8—3rd Ann. Sagebrush Jamboree,

Medora, No. Dakota

July 8—Guest Caller Dance

Hayloft, Asbury Park, N.J.

July 8—5th Annual Starlight Affair

Fanshaw Park Pavil., London, Ont., Can.

July 9—Cowtown Squares Armory, Miles City, Mont.

July 13-15—10th Oregon State Festival

Douglas Co. Fairgnds., Roseburg, Oregon

July 13-15—Regina Centennial S/D Festival
Regina, Sask., Canada

July 15—Big Sky Hoedown

Elks Club, Billings, Mont.

THIS WE LIKE

Square dancer Roger Saltzgaver—a weatherman, evidently—gives weather predictions for March covering the entire United States in the March issue of Square Dance Gazette. He ends his article by remarking, "I hope this prediction helps you enjoy your square dancing dates more as you can plan your mode of travel and dress accordingly."



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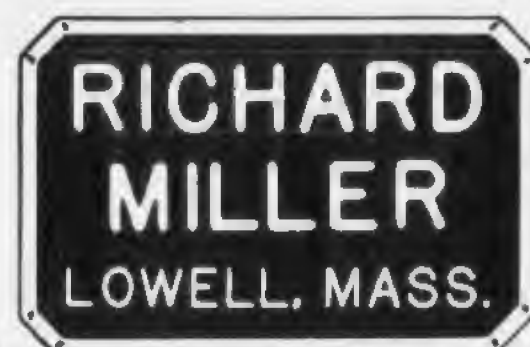
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NEW RELEASES

FLIP INSTRUMENTAL

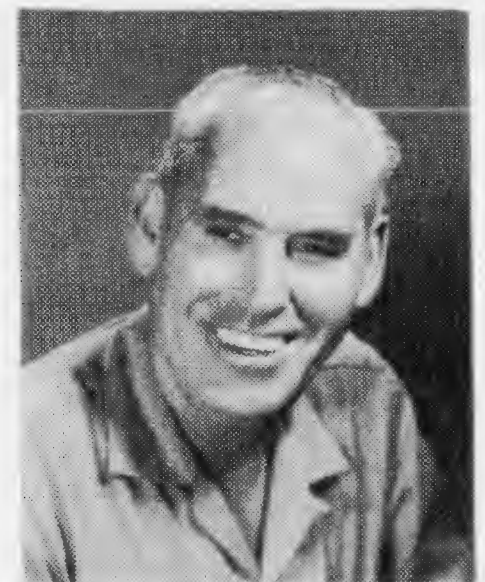
#2015 "SWINGING RAGTIME GAL"

Called by TOMMY STOYE



#2016 "HAPPY TRACKS"

Called by CHARLIE GUY



LAST MONTH

#2013 "WHERE IS THE CIRCUS"

#2014-A "STEP 'N' FETCH IT"

-B "BANJO SAM"

Supervised by TOMMY STOYE

MUSIC BY FRANK MESSINA

ATTENTION: ROUND DANCE CHOREOGRAPHERS
MacGregor Records is interested in your creations and invites you
to submit your dances for consideration

MacGREGOR RECORDS, 729 So. Western Ave., Los Angeles, Cal. 90005

RECORDS



"It's just that he can't bear to watch."



**HI
HAT**

Records

New Singing Calls

"WALKIN' WITH SUGAR" by Bill Green

Flip Instrumental HH 347

"FIREMAN'S BALL" by Dick Houlton

Flip Instrumental HH 348

(Watch for New Hoedowns with Jack Carter)

Two New Rounds — HH 839

"POSSIBILITIES" (Two-Step by Pete & Ann Peterman)

"CENTENNIAL BABY" (Two-Step by Lew & Laura Wiffen)

Produced By MERL OLDS, P.O. Box 69833, Los Angeles, Calif. 90069

